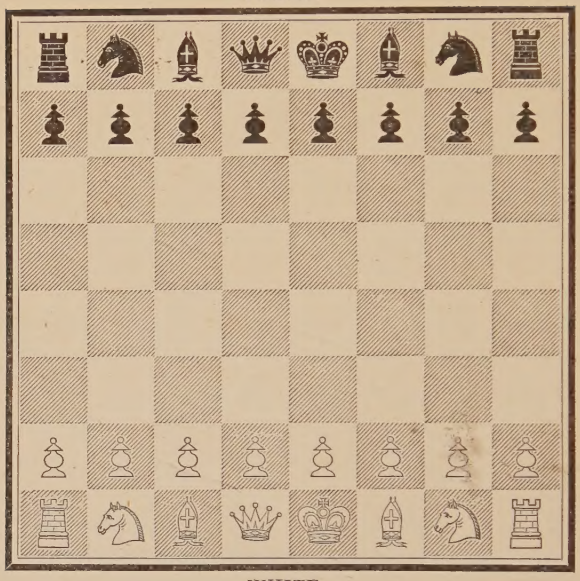
# Key to the Chess Openings

LONG.

## THE CHESSBOARD.

BLACK.



WHITE.

[*Position of the Chessmen at each side at the commencement of the game.*]

1. Each player should have a *white* square at his *right* hand corner of the board.
2. The white Queen should be on a white square, opposite the black Queen, which is on a black square.
3. White's Queen's pieces are on the same colored squares as Black's King's pieces.

*Abbreviations.*

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| K | stands for | *white* | King | | or | *black* | King | | |
| Q | ,, | ,, | ,, | Queen | | or | ,, | Queen | |
| R | ,, | ,, | ,, | Rook | | or | ,, | Rook | or Castle. |
| B | ,, | ,, | ,, | Bishop | | or | ,, | Bishop | |
| Kt. | ,, | ,, | ,, | Knight | | or | ,, | Knight | |
| P | ,, | ,, | ,, | Pawn | | or | ,, | Pawn | |

| | | | |
|---|---|---|---|
| Sq. | ,, | ,, | Square. |
| Ch. | ,, | ,, | Check. |
| Disc. ch. | ,, | ,, | Discovered check |
| × | ,, | ,, | Takes, or captures. |

# KEY

TO

Chief-P. Johnston

# THE CHESS OPENINGS,

## ON A NOVEL PLAN,

THEORETICALLY AND PRACTICALLY CONSIDERED,

AND

## Illustrated with Diagrams.


BY

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"Armies of box that sportively engage,
And mimic real battles in their rage,
Pleas'd I recount; how, smit with glory's charms,
Two mighty Monarchs met in adverse arms,
Sable and white: assist me to explore,"

* * * * *

GOLDSMITH'S *Translation of Vida's "Scacchiæ Ludus."*

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*v.*


*DUBLIN:*

EDWARD PONSONBY, 116, GRAFTON-STREET.

LONDON: LONGMANS, GREEN, AND CO.

1871.

TO

THE RIGHT HONORABLE

THE EARL OF DARTREY, K. P., &c. &c.,

THE CONSTANT AND LIBERAL SUPPORTER OF CHESS,

This little Treatise

IS,

BY KIND PERMISSION,

WITH MUCH PLEASURE INSCRIBED,

BY

THE AUTHOR.

# NOTATION—VALUE OF THE PIECES.

## Diagram No. 2.

BLACK.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Q R's sq. | Q Kt's sq. | Q B's sq. | Q's sq. | K's sq. | K B's sq. | K Kt's sq. | K R's sq. |
| Q R's 8th. | Q Kt's 8th. | Q B's 8th. | Q's 8th. | K's 8th. | K B's 8th. | K Kt's 8th | K R's 8th. |
| Q R's 2d. | Q Kt's 2d. | Q B's 2d. | Q's 2d. | K's 2d. | K B's 2d. | K Kt's 2d. | K R's 2d. |
| Q R's 7th. | Q Kt's 7th. | Q B's 7th. | Q's 7th. | K's 7th. | K B's 7th. | K Kt's 7th | K R's 7th. |
| Q R's 3d. | Q Kt's 3d. | Q B's 3d. | Q's 3d. | K's 3d. | K B's 3d. | K Kt's 3d. | K R's 3d. |
| Q R's 6th. | Q Kt's 6th. | Q B's 6th. | Q's 6th. | K's 6th. | K B's 6th. | K Kt's 6th | K R's 6th. |
| Q R's 4th. | Q Kt's 4th. | Q B's 4th. | Q's 4th. | K's 4th. | K B's 4th. | K Kt's 4th | K R's 4th. |
| Q R's 5th. | Q Kt's 5th. | Q B's 5th. | Q's 5th. | K's 5th. | K B's 5th. | K Kt's 5th | K R's 5th. |
| Q R's sq. | Q Kt's sq. | Q B's sq. | Q's sq. | K's sq. | K B's sq. | K Kt's sq. | K R's sq. |

WHITE.

1. Each square has two names, one counted from the White base, the other from the Black.
2. One name of any square deducted from the figure *nine* will give the second name of that square.
3. Queen's square signifies Queen's first square. K R square signifies K Rook's first square, &c. &c.
4. P to K fourth, or P - K 4, signifies Pawn to King's fourth square, the word *to* being in the main variations, and the sign — for to, in the sub-variations. The latter are printed in small type.

*Approximate Value of the Pieces :—*

Suppose Pawn to be valued at 1
then Bishop is about equal to 3 Pawns
Knight ,, ,, ,, ,, 3 ,,
Rook ,, ,, ,, ,, 5 ,,
Queen ,, ,, ,, ,, 11 ,,

The above values vary according to position, and the period of the game—as a Queen may sometimes be sacrificed, with advantage, for even a Pawn.

N.B.—The black lines in every second square in the above diagram denote the black squares.

# PREFACE.

"Chess on the lawn, beneath the leafy trees,
When many roses flush the summer air,
And, with a cooling breath, the morning breeze
Comes up the valley fair.

"The leaves and blossoms fall upon the board,
The golden insects through the branches gleam,
While ivory kings and knights, with crown and sword,
Move through the magic dream.

"Winds the quaint pageant o'er the enchanted squares,
Touched softly by Titania's fingers white,
The summer wind Atlantic odours bears,
The sky is chrysolite."

MR. MORTIMER COLLINS.

THIS book has not been written for the sake of pecuniary advantage to the author. The profits, if any, are to be spent in the interests of Chess, as explained in the circular letter issued to subscribers. Not that pure literature, with a view to gain, is not amongst the noblest of pursuits, but because, in this instance, the author having been connected for many years with Chess movements, in an amateur capacity, was willing to supply, in the same manner, what occurred to him as a want much felt—not only for those desirous of learning the game of Chess, but also amongst the great mass of those who know the art—a picture-book, so to speak, of the openings which are most likely to be met with in actual play, showing *to the eye* the principal ways in which the game is developed on either side at the commencement, by printing them on diagrams, large and clear, and by marking the *last move* made in each diagram—the one under consideration—by the novel method of a *half-turned* type, the invention of the author.

The Openings of Chess being many of them the growth of ages—as Major De Jaenisch says of the Bishop's Gambit, for example, "It has required centuries to its erection, and to the completion of it in its actual state; while who can

foresee how many new forms of attack and defence may yet thereto be added by generations to come?"—and others being more recently discovered, render the task of a writer on the Openings more that of a compiler than an originator.

As aptly described in the "Chess World Magazine," 1867–68, "Chess, like English law, depends less on dogmatic dicta than on precedents. The conduct of every Opening is found in the results of thousands of games, spread through hundreds of volumes." One brain may discover a new Opening, to a certain extent; but to develop it, to prove its soundness, to exhaust its resources, requires the lapse of years, and the crucial test of practice on the board by numerous players.

A general knowledge of the Openings is necessary, in order to be able to secure a fair start in the game; but many people have been prevented from playing Chess, either from want of time or a disinclination to *set up* and *play over* the different Openings *on the board*, or from an idea that it is necessary to know off by heart all those numerous variations to be seen in books on the game; or that there is great difficulty to be overcome in learning even the first few moves of an Opening.

The reader of these pages will be able, at a moment's notice, to see at a glance any usual Opening, without the trouble and necessity, or possible inconvenience, of setting up the men over and over again, and changing them from Opening to Opening upon the Chessboard.

This work, being *A Key to the Openings*, does not prolong the variations to any great length; but enough has been given to illustrate the chief branches of the principal Openings, to exhibit their salient features, and to lead both players to pretty safe and even positions, in most cases at an early period.

Indeed, authors differ so much, and so often, as the game opens out, that the utility—so far as *proving* anything—of printing many variations beyond the point of bringing the pieces soon safely out on either side, is perhaps questionable as a general rule, although such extension is sometimes useful, often ingenious, and, for the most part, interesting, as many able books on the Openings show.

Better first, by the study of these diagrams, and by reading off from them the early branches or key moves, to have such primary divisions first well stored in the memory, and the character, *spirit*, and *meaning* of an Opening first generally

well impressed on the mind, rather than get bewildered over very lengthened continuations which may scarcely ever be met with in actual play, as the further on one goes in a variation, the more numerous the ramifications and uncertain the conclusions, by reason of the greater number of pieces having by that time become developed on either side.

Nothing puts a novice out so much as getting confused before he plays perhaps even two or three moves in an Opening. Not knowing how to proceed, from ignorance of the principle of the *début*, he then probably makes some very weak or fatal step.

By the aid of the diagrams, he will be able to read over and over again the best lines of play in the Openings he will be likely often to meet, and to feel quite at home for some moves after he commences the game, as the diagrams and short leading games will fix each Opening better in his memory.

Some Openings branch off at once into several lines of attack or defence; many of them perhaps good and safe. The synopsis at the beginning of each opening, immediately following its key diagram, shows such initiatory lines of play, distinguishing those generally considered the best, and consequently most frequently played.

In those Openings, which have *several* good forms or continuation of attack or defence, and on which authors do not always agree as to which is the best, it will be found that such difference of judgment is often owing to one player preferring a more venturesome line of attack than another, or perhaps counter-attacking in preference to acting on the defensive. This will, in a great measure, account to the Chess student for the frequent conflicting recommendations amongst authorities of equally high repute, at various stages of the Openings. Sometimes, even different opinions are given in the same era by the same author, in the one volume, and on the same move, which is very puzzling, and not easily accounted for.

As a general rule, however, it may safely be assumed that a variation on which there is a variance of opinion amongst strong players cannot be actually bad.

In addition, it will be observed that a line of play not thought the best some years ago, may be so now, and *vice versâ*. This is generally owing to the discovery of some new move, strengthening the attack or defence.

In many cases, these supposed improvements are, to a certain extent, fanciful, and liable to change.

Apart from all matters of opinion and theory, however, Chess analysts, and the gleanings from numbers of games played, have proved much. Loss of position or of force, sparkling gems and beautiful mates, constantly are shown to demonstration in books on the Openings, as astronomers can predict the eclipses, which is something, although they cannot to a certainty tell of what the bodies eclipsed are composed.

Besides exhibiting the various good lines of play in attack and defence, fatal variations are occasionally pointed out throughout this book, where they are not very obvious.

Once a player has imbibed the general *rationale*, or plan of an Opening, and has become acquainted with the various good lines of play, he will be able easily to detect a departure from them, especially when made early in the game, and so, acting on general principles, and on his attained knowledge of the special theory or intention of the particular Opening he is playing, will be able to act accordingly. The first player will see whether Black has adopted a move not ordinarily played or recommended, and which will generally turn out to be weak; and the second player will judge whether his antagonist is conducting his game in one of the strongest manners; or, in departing therefrom, is probably fast losing, before he ought, the advantage of the first move, by pursuing the attack in a less forcible manner.

For the best players, no book, however voluminous or novel, would be of much avail; but for the great body of Chess players, even those pretty strong, we trust that this work may be of service, as from it they can refresh their memories in regard to the different early lines of play, and they can read from off the diagrams the Openings of games published from time to time, as well as the variations from other handbooks.

For their use, too, are added references here and there to analyses of note in recent magazines; and for them, also, have been inserted special diagrams of interesting positions, some of them pretty far on in the Openings, as it is useful and pleasant to be able at once to see such remarkable advanced positions as Mr. Mortimer's attack (where a piece is sacrificed) in Evans's Gambit," &c., *ready set up*.

The author has departed but little from the usual classification of the Openings, and terms generally adopted. In the former, the "Irregular Openings," however, have been divided into *three* classes (*see* section 2 of Introduction), and

in the latter, the expression *Gambit-counter-Gambit* has been introduced for the reason specified in section 3.

In some cases the *name* of an Opening has been slightly altered, in pursuance of the suggestion of Major De Jaenisch, quoted in section 4, under the head of Chess Nomenclature.

The author has referred to the valuable works of Philidor, Major De Jaenisch, Sarratt, Messrs. Lewis, Walker, Boden, Staunton, Wormald, Selkirk, and Longman; to the "Book of the Congress," of 1862; to Mr. Morphy's games by Mr. Lowenthal, and Herr Max Lange—the latter work translated by Herr Falkbeer, and including many of Mr. Morphy's games, played in America, some of them at the famous Chess gathering in New York in 1857. The author is also indebted to the "Chess Players' Chronicle," the "Chess Players" and "Chess World" Magazines; to the "Westminster Papers;" the "Transactions of the British Chess Association," and the pages of the new "Quarterly Chess Chronicle."

The author has not drawn largely in detail from any of these sources, for the reasons before mentioned.

To those desirous of research far on in the Openings, the foregoing excellent library will afford much interesting information.

No one book, within moderate compass, could exhaust the Openings. A large book could be written on one or two of them alone. To gather up, and follow all the numerous sub-variations, bad and good, as we go along, would be like attempting to count the sands of the sea, so numerous are the combinations. Few could read them; fewer would do so; and to those who did, the advantages gained would be scarcely commensurate with the labor.

The author, however, has endeavored to present to Chess amateurs of moderate strength, as well as to those wishing to learn the Openings for the first time, a clear and condensed, but at the same time a comprehensive, outline of the principal Openings, both from a theoretical and practical point of view, inserting a sufficient number of the early striking variations in attack and defence to illustrate the general character of each Opening, and to enable every player to see the various good methods of rapidly developing the forces, thus putting him on the right road to avoid early disaster, and to give him confidence and comparative security in the commencement of the game, resting on which he can then steadily, watchfully, and energetically, pursue the game on his own resources.

The author trusts that the faults of these pages may be overlooked in the remembrance that his endeavors to produce the work have been made at occasional intervals of leisure from arduous duties of another nature, and but with the view to lend his humble aid in the same interesting cause for which many before him have also labored—viz., the fostering and spreading of the beautiful, intellectual, but not over difficult, game of Chess, and the adding a novel, but he hopes useful, link to the chain of efforts to facilitate the attainment of an average knowledge of the theory and practice of the "Openings."

THE AUTHOR.

7, *Zion Terrace, Rathgar, Co. Dublin,*
*March,* 1871.

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# KEY TO THE CHESS OPENINGS,

&c. &c.

## INTRODUCTION.

"'What brought thee hither?' said Eochaidh. 'To play fithcheall with thee,' replied he. 'Art thou good at fithcheall?' said Eochaidh. 'Let us have the proof of it," replied Midir. There was a board of silver and pure gold, and every angle was illuminated with precious stones, and a man-bag of woven brass wire. Midir then arranges the fithcheall. 'Play,' said Midir. 'I will not, except for a wager,' said Eochaidh. 'What wager shall we stake?' said Midir. 'I care not what,' said Eochaidh. 'I shall have for thee,' said Midir, 'fifty dark grey steeds, if thou win the game.'"—From Ancient Irish Manuscript, Twelfth Century: History of Chess, by Duncan Forbes, Esq., LL. D., Professor of Oriental Languages in King's College, London.

### 1. *On Chess as a Game.*

Its origin almost lost in the hoary depths of the past—invented, according to Dr. Forbes, by the Hindūs, under the name of "*Chaturanga*," some thousands of years ago—passing from them to the Persians; from the Persians to the Arabs; from the Arabs to Western Europe; from the old world to the new, whence arose, twelve years ago, a player equalling, if not surpassing, all his predecessors in Chess power—there truly must be some great attraction, some inherent worth, beneath the surface, to have transmitted the game of Chess through so many ages and peoples, down to the present day.

He who knows not Chess has missed one of the most intellectual pleasures of life!

Some good articles have been written on the subject in the "Chess World Magazine," especially in vol. iii., '67–'68. Throughout its pages we find it affirmed that "Chess is not only an amusement, but the one most in harmony with the ordinary pursuits of clever men;" that "it is as truly an intellectual contest as are the combinations of the general, or the debates of the politician;" that "none can understand the fascination of Chess but those who have

experienced it;" that "in the study of the literary man, it makes a pleasing relief to the more arduous toil of the brain;" that, in the home of the merchant, "it contrasts, by its quiet, with the turmoil of the office or the Exchange;" and that, "often in the cottage of the intelligent workman, filling up the vacant hours, which else he might have spent less wisely, it is doing good service;" and, with the writer of these remarks, we claim that, "when Chess is so employed, it is a noble game, giving fresh vigor to the mind, arming with caution, prudence, and a delicate skill in matters of judgment, which can be gained in no other way with so much pleasure."

We ask for Chess, and we seek no more, that it should be allowed to take its turn, more generally than it does now, amongst the other amusements of mankind. It is a game which can be played by both sexes, young and old, and at all times of the year. Music and cricket, amusements also, are learned at most schools; why should not Chess, likewise? As there is a piano in almost every drawing-room, why should there not be a Chess-board in every parlor? As cricket invigorates the body, and music charms the soul, why not add, in as universal a way, Chess to amuse the intelligent mind? Life must have its pleasing and virtuous amusements, not as the business of life, but to alternate with its duties and its cares. The hardest worked men would find Chess an agreeable change from their avocations. Mr. Buckle, the author of the stupendous "History of Civilization," was accustomed almost daily, after several hours of literary work, to repair to a Chess resort in London, and substitute for *his* labors some most, what is technically called, "difficult Chess," since he was one of the best players of his time.

No one need be deterred on account of age, sex, or occupation, from learning and practising the game. Mr. Morphy, under age, established his superiority over the veterans of America and Europe; and many good players are amongst the gentler sex. To excel in the game depends upon one's capacity and liking for it, coupled with moderate amount of study, and practice with strong players.

No game is easier to learn in its elements. A friend could teach the moves in a quarter of an hour. The general meaning of the principal openings can be understood in a few weeks, and then the student will acknowledge the beauty of the game, its wonderful and ever-changing combinations, the charm of those intricacies which never satiate, the depth, the variety of its infinite variations.

He who has learned Chess has never regretted it; and few who have played it, with even a moderate degree of excellence, have ever abandoned it altogether.

### 2. *On the Classification of the Chess Openings.*

For the purpose of reference and convenience, the openings have been divided into the "*Royal Opening*" and the "*Irregular Open-*

*ings.*" The former embraces what are called the "*Regular Openings,*" i. e. where *each* party plays for his first move Pawn to his King's fourth square, leading at once to an interesting contest. "Without the 'Royal Opening,'" says Major De Jaenisch, "no game of Chess! If, theoretically speaking, we were reduced to the two modes of defence, 1. P to K 3, and 1. P to Q B 4" (the French and Sicilian), "and forced to renounce all those ingenious and magnificent combinations arising from the Royal Opening, better at once to seek to change and modify the rules of the game, and the primitive position of the pieces."

In the "*Regular Openings,*" the first player usually plays out for his second move, his King's Knight (called the "King's Knight's Opening"), or the King's Bishop (called the "King's Bishop's Opening"). If the former, he at once attacks Black's King's pawn, and now comes the complex question, "Can Black's King's pawn be defended at all?" To solve this, then, arise all those beautiful openings springing from the attack of the Knight, Black trying to defend the pawn, as in "Philidor's" and other Openings, or to get an equivalent one, as in "Petroff's." It may here be observed that all other defences of the attacked King's pawn, besides the Queen's pawn, or Queen's Knight, are generally considered weak, as, also, all counter attacks and counter gambits, excepting "Petroff's." When White does not play out for his *second* move his K. Knight or K. Bishop, or offer a King's gambit, the openings have, for the sake of clearer distinction, and further sub-division, been named in this treatise, "*Miscellaneous Regular Openings,*" such as the "Vienna Opening," "Q. Bishop's Pawn's Opening," "Centre Gambit," and kept in a group by themselves.

The "*Irregular Openings*" have herein been divided into three classes, for the like purpose of classification and sub-division:—Class 1, called "Semi-irregular," embracing those in which White, or the first player, moves 1. P to K 4, but in which the second player, or black, does *not* likewise reply, such as the "French," "Sicilian," and "Fianchetto" defences; Class 2, called "Double Irregular," including those in which neither party moves 1. P to K 4, such as the "Queen's Gambit," &c.; and Class 3, of rare occurrence, called "Miscellaneous Irregular," in which *White* does *not* play 1. P to K 4, but black does.

### 3. *On Gambits, Counter Gambits, and Gambit Counter Gambits.*

Besides the two classes of "Regular Openings," alluded to in the foregoing section, under the main head of the "Royal Opening," White can play for his *second* move, a group of openings called the "*King's Gambits,*" by offering as a sacrifice his King's Bishop's pawn—viz., 2. P to K B 4. If that offer be accepted by Black, White then for his third move generally brings out either his

King's Knight to K B third (called the King's Knight's Gambit), or his King's Bishop to Q B fourth (called the King's Bishop's Gambit), the two strongest forms of the King's Gambit, the latter being now pretty generally considered the stronger of the two. From the King's Knight's Gambit generate many beautiful varieties, such as "Allgaier's," "Muzio's," and "Salvio's," Gambits, &c.

There are other forms—less used and less strong—of the King's Gambit played by White on his *third* move, than either the K. Knight's Gambit, or the K. Bishop's Gambit, such as 3. P to K R 4, called the "King's Rook's pawn's Gambit."

Be it remembered, then, that, in the "Royal Opening," White can play for his *second* move, one of four different classes of Regular Openings—viz., the K. Knight's Opening, the K. Bishop's Opening, one of the Miscellaneous Openings, or a King's Gambit, and that each of all these four main divisions of the Royal Opening contains several named *sub-openings*—for a general view of which, see the tabulated index to the openings. Other Gambits, although not called *King's* Gambits, occur in many forms of the Regular Openings, such as the "Scotch Gambit," "Evans's Gambit," &c., in the K. Knight's Opening. There are also Centre Gambits, and Wing Gambits, occurring in different openings, at various stages of the game—a *Centre Gambit* being where White offers a centre pawn, the Queen's, as in the "Scotch Gambit," and "Central Gambit;" a *Wing Gambit* generally one of that class where white offers his Q. Knight's pawn. "Evans's" is *a* Wing Gambit; but is not what is called *the* Wing Gambit, the latter occurring in the K. Bishop's Opening.

Gambits are offered by White as being essentially attacking. He sacrifices a pawn for the sake of freeing his game for an open attack, and by drawing off Black's pawns from certain files, generally the King's file, to strengthen his centre by uniting and advancing his King's and Queen's pawns, or his King's and K. Bishop's pawns. Black's pawn, which captures the offered pawn, then becomes a doubled pawn, called the "*Gambit Pawn*." In some of the Gambits, as the "Scotch," and "Central," this pawn can be *at once* recovered by White—yet generally deferred for a while—but in the King's Gambits it cannot; and hence, in the latter, the object of Black is to defend the Gambit pawn—i. e. to embrace the opportunity, and endeavor to keep the advantage of the pawn ahead. In theory, Black should generally win the game in this last class of Gambits, in consequence of this advantage at the start; but, in practice, the attempt to maintain the pawn in some forms of the Gambits, often involves Black in such a long and arduous defence, that he either refuses the Gambit by defending the attacked pawn, by counter attacking, or developing; or, having accepted it, follows it up with a counter attack, or counter Gambit of his own, proceeding to develop his game, regardless of defending the Gambit pawn, although in the "K. Knight's Gambit," the theory and practice is to defend the

pawn once taken; but in the "K. Bishop's Gambit," it is doubtful, the latest opinion being to take the pawn, and at once give it up. In some Gambits, such as some forms of the "King's Knight's," the defence is more simple than in the "K. Bishop's." In the "Queen's Gambit," Black can accept the pawn; better, however, not; but if he proceed to defend it with the Q. Knight's pawn, he gets a lost position. In "Evans's Gambit," there is no Gambit pawn to defend, because Black has captured the offered pawn with a *piece*. In that case, White seeks to obtain another pawn as an equivalent for the one lost, or to make the best of his game by his strong centre pawns, and open attacking position on both wings and centre.

*Counter Gambits* are always on the side of Black. They are of two kinds, but have not, hitherto, been kept apart under different names. First, Black can offer a counter Gambit *where White has not played a Gambit*, and hence the term often confuses a beginner. Second, Black can meet White's Gambit by himself offering a counter Gambit. In this latter case, we propose to call the position a *Gambit-counter-Gambit*, to distinguish it from a game *not originating* in a *Gambit*.

*Double Gambits* are when White offers two Gambits following one another, in order to free himself on both wings; or, in other words, at both sides of the board, such as "M'Donnell's double Gambit" in the K. Bishop's Opening.

### 4. *On Chess Nomenclature.*

The Openings are generally named from the piece or pawn moved, as, for example, the "King's Knight's Gambit;" from the name of the inventor, as "Captain Evans's Gambit;" or from the country where invented or usually played, as the "Danish Gambit."

Sometimes an Opening has, in these ways, several titles, as the "Vienna Opening," which is also called the "Queen's Knight's," or "Mr. Hampe's" Opening. "Ruy Lopez's Knight's game" is also sometimes styled the "Spanish Opening."

Major De Jaenisch, on this point, observed some years ago, in his "Chess Preceptor," that, "a want long since experienced, and acknowledged, is a perfect nomenclature of the various Openings universally agreed upon, for the sake of classing and distinguishing the various débuts, and thus throwing light upon their extreme difficulties."

Since then, much has been done in this way; but much yet remains to be done. It would be well, for example, not to name an Opening as a *defence*, when it is a *counter-attack*, as in the Opening generally called the "Petroff *defence* in the King's Knight's game," which does not convey the real meaning of the move. Most of the Openings, too, which are called Gambits, are not *in themselves*

Gambits, such as "Muzio's," &c., but are varieties of the King's Gambit.

A clearer distinction should also be drawn between the words *evaded* and *refused*. A thing to be refused must first be offered; so that a Gambit refused is quite a distinct thing from a Gambit or attack evaded by anticipation. For example, Black can refuse Evans's Gambit, but, having accepted it, he can evade Mr. Mortimer's attack in it by making certain moves beforehand, which will prevent White playing that attack. It would also be desirable to avoid such terms as the "Counter Evans." This title would convey that Black also plays 4. P to Q Kt. 4, a *wing* Gambit Counter Gambit, or "Evans" also, whereas he moves 4. P to Q 4, a *centre* Gambit Counter Gambit.

It would be, further, well to avoid turning proper names into adjectives. The "Evans Gambit" is more correctly styled, Evans's Gambit, after Captain Evans, the inventor.

It will be observed that many of the Openings are also named accordingly as either player moves the same piece or pawn earlier or later in the Opening.

### 5. *On Open Games, Close Games, and Semi-close Games.*

*Open Games* are those in which both sides freely develop their forces, as in the "Giuoco," Black endeavoring to bring out his pieces as rapidly as White, and seeking early opportunity himself to assume the offensive.

*Close Games*, such as the "Fianchetto," are where Black prefers slowly to deploy his forces at home before attempting to turn the attack, forming an entrenched camp, as it were, until he has fully developed, selecting a game of a very defensive description.

*Semi-close Games* are of a nature partially confined, like "Philidor's defence," constrained to a certain extent, having earlier opportunities of counter attack than in the close games, but not so early or so many as in the fully open *parties*.

In open games Black develops out his pieces and pawns further away from his base, or from home, than in the close ones; and in the semi-close games Black adopts a system between the two, or a combination of both. In close games, care should be taken by Black to avoid crowding his position, of which there is much danger, as he occupies a smaller space of ground or territory than White, who, although not being probably able immediately to get up a strong assault against Black, yet will have greater freedom for his men, which may eventually afford him more opportunities for attack than Black has of counter attack.

### 6. *On the Theory and Practice of the Chess Openings.*

A game of Chess may be divided into three parts—the *opening*, the *middle*, and the *ending*.

In the opening, supposing White to have the first move, well styled by Sarratt as the "temporary attack," he has the advantage of the start in developing his forces, and carrying out his plan against Black. He has what is technically called "the move," or, in other words, he has the lead, the attack, in his own hands, and he should try to keep this as long as he can. Black, on the other hand, endeavors to nullify, as soon as *he* can, White's advantage of the move, to render the positions equal at an early period of the opening, and to wrest, sooner or later, the move or attack from his antagonist; for as long as he merely acts on the defensive, he never can win the game, but must eventually succumb to the impetuous onset of White.

As an exemplification of the foregoing, it may be mentioned that it is possible for White, having the move or attack, to *mate* black, if he be allowed, *in three moves.*

It is, on the other hand, feasible for Black, although the second player, to take the "move" or attack from White, and mate *him,* if he be permitted, *in two moves.*

The object of both players in the openings is to rapidly bring the pieces into the field, and to deploy them into good positions, alike favorable for attack, defence, counter attack, manœuvre, masking, advancing, retreating.

The reason why the first player (White or Black) generally plays P to K 4 for his first move, is, that it at once frees his game more than any other he could make, liberating his Queen and King's Bishop, neither of which, it will be seen by the beginner, can stir at the commencement of the game. Before White begins to play, he has the choice of twenty moves, or, in other words, commands, i.e. attacks and defends, twenty squares; and after his move of 1. P to K 4 he has, assuming Black to reply in the same way, a choice, for his *second* move, of no less than twenty-nine moves, or an *additional* command of nine squares after making only one step in the game. This will show the advantage of quick development, and will give an idea how rapidly increase the powers of combination, and the number of variations which can be made on the board by the various pieces as the game is opened out—some of them good, some better, some weak, and others bad. Generally speaking, in every position, on either side, there is a mixture of all these, on which, before making a move, deliberation is necessary. The inferior moves are thrown aside, and then probably may remain two or three or more good ones, possibly of equal merit, and possibly not. In the openings, analysts, having experimented on these various lines of play, have discovered many beauties, sound sacrifices, and dangerous experiments, which players, adopting the opening without previous analysis or study, would not probably observe; while many variations, having been closely analysed, have turned out not to give any superiority to either player, and hence an equal opening and fair start for the "middle" game. So that while, on

the one hand, it is necessary to know those positions of great moment which recorded analysis has discovered, and which moderate study will teach, yet, on the other, the Chess student need not be dismayed by volumes of variations, which, on the whole, are rather examples showing the character of openings than *proved* advantages or pit-falls of destruction. Many gems there are throughout the broad-sheets of analysis, but many inconclusive dissertations also.

If White cannot succeed in obtaining any advantage over Black before the men on both sides are well developed, then the opening is over—White's attack is exhausted. Both sides have got equal positions from which to enter the intricate mazes, the trackless paths of the "middle" game.

White nominally still has the "move," but his opening attack being over, either by his own weak play, Black's good, or from the opening itself becoming worn out—both sides playing well—it will be for him to organize a new attack, or for Black to commence a vigorous one himself.

In order to keep the advantage of the move, White has several styles of attack; and, in order to wrest the move from White, or neutralize his attack, Black has various forms of defence. White may sacrifice a pawn, as in the Gambits, or even a piece, to keep up the attack. Generally speaking, however, the giving up a piece early in the opening, although it may afford a violent attack for a while, is unsound and premature, as in "Allgaier's Gambit," or Cochrane's attack in "Petroff's game," where the piece is not recovered, although sometimes, as in a form of "Philidor's Counter Gambit," it is, and sometimes, as in a variation of the "Two Knights' game," the recovery is doubtful.

Black, on the other hand, either defends, counter attacks with a piece or pawn, or develops.

It may here be observed that a Counter Gambit is a species of counter attack, but that it does not follow that a counter attack is a Counter Gambit. Likewise a Gambit is a form of attack by first player, but an attack is not necessarily a Gambit.

Since then, in the openings, both sides are endeavoring to bring their armies into play as quickly as possible, so, according as White's attack is strong, weak, premature, or slow, will Black find it more difficult or easy to develop his men, to equalize the positions, or turn the attack on White.

Counter attack is often better for Black than mere defence, as there may not be a good defensive move at that particular time, and as Black can never win the game except the attack pass over into his hands. The advantage, generally speaking, is, however, on the side of attack over counter attack, since the former has the advantage of the "move" on its side. When Black counter attacks, each party has two things to look after—the direct attack, and the counter attack. White may consider his own attack stronger, having the advantage of the "move" or "time," and so pursue it, regardless

to a great extent of his antagonist's tactics. If Black's counter attack then be more powerful, so will it nullify White's assault, and probably enable the second player himself to become the aggressor.

Defence may be made either by bringing up a piece or pawn to support, by advancing, retreating, or interposing.

A piece may attack at the same time that it defends. Development of a piece may be either attacking, defending, or both, or neither. It may be only preparatory to some of these, i. e. simple development, or bringing out a piece.

Although White has the "move," yet Black has it in his power to a great extent to select what opening or form the game will take even after White's move of 1. P. to K. 4. If Black elect a close, or semi-close game, there is less chance of a fierce attack on him; but, on the other hand, he has less opportunities of taking up the attack himself; there is less counter attack in his game, and less variety or beauty in the early positions than in the "open" games. Black is in an entrenched camp, but although his position may be slightly constrained, yet, if his pieces are free to act, although they may not perhaps command so great an extent of the board as White's, he will, on the whole, be pretty safe.

White may "lose time" in various ways. If he develop slowly, or his assault be weak or premature, he is losing time generally, and is allowing Black to develop his forces, and equalize the positions—possibly turn the attack. If he give, for example, a useless check, he may throw the attack into Black's hands. Time is all important in the openings. If Black be the first to commit the error of "a lost time" or useless move, he adds to White's advantage of already having "the move" or attack—equivalent, it may be, to allowing White two moves running, enabling him probably to bring up more pieces on a particular point of attack than he has to defend, and so may get a bad position or lose the game, as White may, under such circumstances, be possibly able soundly to sacrifice a piece, since position is everything in the openings, as throughout the game, depending not so much on the number of men *on the board* as on their combination or accumulation at certain points, freedom of action, and amount or disposition of force defending a position compared with that attacking it.

Each party has a certain number of pieces to bring into play, and each should endeavor to do so as rapidly as possible, as opportunity may permit, the one side at the same time attacking, the other defending, or counter attacking.

*Practice of the Openings.*—It has been said that there "is a fashion in the Chess openings as in many other things." Probably this is so to a certain extent, but in a great measure there is a reason for a run upon particular openings at certain periods. In the Tournament of 1851, in London, most of the games played were close or irregular, probably from the supposed or known theory of that day that the open games were indefensible. Nowadays the choice appears to be for Open Games, such as "Ruy Lopez's" and

"Evans's" attacks, "Scotch Gambit," "Vienna," &c., their theory being better generally understood both in attack and defence. The following schedule, taken from the *Field* newspaper of 19th November, 1870, will show the openings most played in America:—

"*Favourite Chess Openings.*—The *Philadelphia Evening Bulletin*, on completing lately the number of 2500 games published in its columns, presented some interesting statistics connected with this enormous collection. From these we gather that Evans's Gambit is more frequently played by far than any other. Taking ten or twelve of the chief openings, it appears that out of the 2500 games the players adopted them in the following proportion:—

| | | | |
|---|---|---|---|
| Evans's Gambit . . | 466 | King's Bishop's Gambit . . | 95 |
| Ruy Lopez's Attack . . | 220 | King's Knight's Gambit . | 91 |
| Scotch Gambit . . | 184 | King's Gambit Evaded . . | 88 |
| Giuoco Piano . . | 139 | Philidor's Defence . . | 75 |
| Sicilian Opening . . | 125 | Centre Gambit . . | 73 |
| Allgaier and Kieseritzky | 114 | Two Knights' Defence . . | 68 |
| French Opening . . | 113 | Muzio Gambit . . | 64" |

For a while there may be a run, too, upon an opening, or upon particular moves, because new, then probably disappearing, except on rare occasions, because such moves do not, it may be, turn out, on trial, to be as serviceable or effective as were at first supposed.

### 7. *Summary.*

Each Opening of Chess has a general theory or plan of its own; but in regard to carrying out that plan in practice, it may be said that to almost every opening the following observations apply:—

1. That certain advantages are, in works on the openings, proved beyond all controversy, such as mate, loss of a piece or pawn.

2. That others are generally only *supposed* to be proved, but still are liable to be upset by new discoveries hereafter.

3. That authorities of equal repute differ much in opinion on variations, such differences being generally as to which is the strongest line of attack or defence.

4. That there are generally *several* good lines of attack and defence in every opening, all probably leading, although by different roads and styles of play, to equal positions, exhausting the opening.

5. That sacrifices, apparently sound, may be, in reality, not so.

On points two and three, especially, is Chess theory constantly shifting, according as new moves are discovered, strengthening the attack or defence.

The object, then, of the student examining the openings should be:—

*First.* To make himself acquainted, from the various works on the openings, with as many of the *proved* advantages as possible.

*Second.* In addition to studying the "books," to learn the new discoveries, or the theory of his day, from the current magazines or Chess columns of newspapers, and play over the published games of strong players.

*Third.* To study the theory of every diagram in this work, so as to catch the general spirit of each, and the best lines of attack and defence generally, which he will soon learn from the variations given in the text.

Practice, and his own self-reliance, will then for him soon disarm the terrors of the "openings." He will not fear their ambushes, or their mysteries, but will delight to revel in their difficulties, their beauties, and their uncertainties, armed beforehand by an acquaintance with both their known and supposed truths, and, relying upon the bases of analysis, viz., attack, defence, counter-attack, and development, and on his own cool, steady, and observant brain, will direct his little army, man by man, to fulfil their several functions at the proper time, on a correct principle, and upon an intelligent, if not always a perfectly sound, conclusion.

T. L.

## PHILIDOR'S DEFENCE.

Sometimes called the French, or Queen's Pawn's Defence (in the King's Knight's Opening, one of the principal *Regular Openings* in the main "Royal Opening").

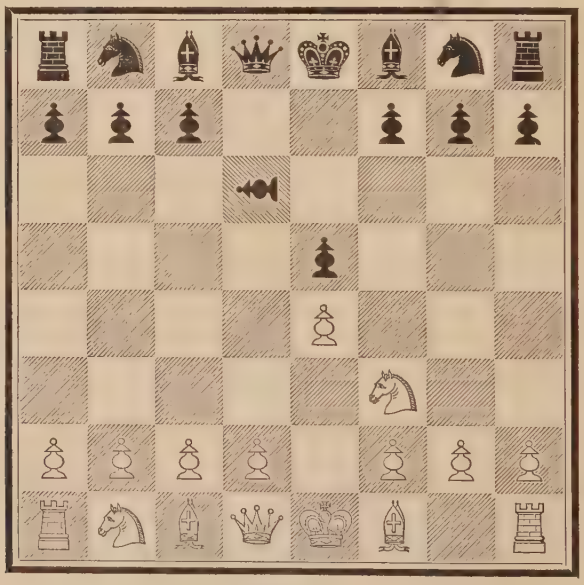
| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth | 1. P. to K. fourth |
| 2. K. Kt. to K. B. third | |

White attacks the King's pawn.

2. *P. to Q. third*

Black on his *second* move now defends his King's pawn. See the half-turned type in Diagram 3, subjoined. [N.B.—The *half-turned* type throughout this work shows the *last* move made in the Diagram.]

BLACK.



WHITE.

DIAGRAM No. 3.

[*Philidor's Defence.*]

Position *after Black's second* move, which gives the name to the opening.

Black has thus adopted a semi-close game, his King's Bishop being somewhat confined. The move, however, is quite safe, and much in vogue amongst strong players.

*Synopsis.*

White now endeavors to continue his attack in the strongest manner open to him. His best an most usual moves are—

} 3. P. to Q. 4—most frequently played, . . See Game I.
} or 3. K. B. to Q. B. 4—not very often adopted, ,, ,, II.

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GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (see Diagram 3, p. 28). |
| 3. *P. to Q. fourth* (game I.). | |

White brings a *second* attack on the King's Pawn, so Black either captures, counter-attacks, or further defends.

3. K. P. *takes* the Q. P.

Black here plays one of the best and most usual moves. He has, however, several other good ones, viz., Knight to King's Bishop's third, see C. p. 32; or Mr. Lord's Defence, see D. p. 33; or Philidor's Counter Gambit, see E.

[If—
3. B. — K. Kt. 5.
4. P. × P. 4. B. × Kt.
5. Q. × B. 5. P. × P.
6. B. — Q. B. 4, and Black must save mate, and then his Queen's Knight's Pawn, which White may attack with his Queen.]

4. Q. takes Q. P.

For capturing the Pawn with the *Knight*, see A, p. 30.

[If—
4. B. — Q. B. 4, instead of retaking the Pawn at once, then } 4. Kt. — K. B. 3.
} or 4. B. — K. 2.
} or 4. Kt. — Q. B. 3.
In the last case we have a position in the Scotch Gambit.]

4. Q. Kt. to Q. B. third.

Authors differ as to Black's best reply at this stage. For Mr. Boden's move, see B. p. 31; Queen's Bishop to King's third is sometimes played. The move in the text attacks the Queen.

[If—
4. Kt. — K. B. 3.
5. P. — K. 5.]

5. K. B. to Q. Kt. fifth. 5. Q. B. to Q. second.

And we have the same position as in a variation of "Ruy Lopez's" attack.

6. K. B. takes Q. Kt.

Retreating the Queen *back again* to her square was the move formerly played.

6 Q. B. takes K. B.

Black's Queen's Bishop is now strongly posted at his third square.

7. Q. B. to K. Kt. fifth. 7. P. to K. B. third.

[If—
7. Kt. — K. B. 3.
8. B. × Kt 8. Q. × B.
9. Q. × Q. 9. P. × Q.
And White has doubled his adversary's Pawns; a questionable advantage, however, inasmuch as Black gets an open file for his King's Rook.

Therefore is it, that, in this sub-variation, many good players prefer playing for White's eighth move, Knight to Q. Bishop's third, in place of taking off the King's Knight.]

8. Q. B. to K. R. fourth } 8. K. Kt. to K. R. third
And White has not a necessarily winning } *and then* to K. B. second
position, although a good one. Black, } or
however, is quite safe, and everything } 8. K. Kt. to K. second
now depends on his after play. } *and then* to K. Kt. third.

Authorities differ as to which square Black should *first* play his Knight on his eighth move. The form the game now generally assumes is either for White to Castle on his King's side or his Queen's. If the latter, Black should prepare for an attack on his King by the probable advance of the Pawns on White's right wing against Black's left. See games played at the Dublin Chess Congress of 1865, and at the Telegraph Match between Dublin and the London St. James's Clubs, 1865. See also Mr. Wormald's "Chess Openings," p. 14.

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A.

Variation on *white's fourth* move in Game I.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (see Diagram 3, p. 28). |
| 3. P. to Q. fourth (game 1) | 3. P. takes P. |
| 4. *K. Kt. takes Q. P.* | |

In the original game, p. 29, white captured this pawn *with his Queen.*

4. P. to Q. fourth

Black thus liberates his King's Bishop, and attacks White's King's pawn.

[If—
4. Kt. — K. B. 3.
5. Kt. — Q. B. 3. 5. B. — K. 2.]

5. P. to K. fifth.

[If—
5. Kt. — K. B. 3.
6. Q. × Q.
7. Kt. — Kt. 5.]

5. P. × P.
6. K. × Q.

5. P. to Q. B. fourth.

6. K. B. to Q. Kt. fifth (*ch.*)
7. P. to K. sixth.

6. Q. B. to Q. second.
7. Q. B. takes K. B.

Black has several moves besides capturing the Bishop. He can take the Knight, the Pawn, or play Queen to King's second, but the move in the text is generally preferred. For some interesting variations in this form of Philidor's opening, see "Max Lange's Morphy's Games" (Herr Falkbeer's translation), pp. 151, 163; and Mr. Staunton's "Chess Praxis," p. 69.

---

B.

*Mr. Boden's Defence.*

Variation on *Black's fourth* move in Game I.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 3, p. 28). |
| 3. P. to Q. fourth (game 1.) | 3. P. takes P. |
| 4. Q. takes P. | 4. *Q. B. to Q. second.* |

This fourth move for Black is the one recommended by Mr. Boden, and is preferred by Major De Jaenisch, in his recent long article in the "Chess World" Magazine, to bringing out the Queen's Knight, as at p. 29.

5. Q. B. to K. Kt. fifth,

attacking the Queen. Opinions are divided as to where this Bishop should be played.

[If—
5. B. — K. B. 4 or K. 3.
6. Q. — Q. 2.
7. Kt. — Q. B. 3.
8. Cas. (Q. R.) or 8. B. — Q. 3, and then Cas. (K. R.).]

5. Kt. — Q. B. 3.
6. B. — K. 2.
7. Kt. — K. B. 3.
8. Cas.

5. Q. Kt. to Q. B. third.

Black also counter attacks the Queen.

6. Q. B. takes Q.

[If—
6. Q. — Q. 2.

6. B. — K. 2.]

6. Q. Kt. takes Q.

7. K. Kt. takes Q. Kt.
7. K takes Q. B.

Major De Jaenisch, in his recent article, considers it better for Black to capture the Bishop with the King than the Rook, see "Chess World" Magazine, '68, '69, p. 434; see also the York "Quarterly Chess Chronicle," '68, '69, p. 21, and games played for the Dublin Silver Challenge Cup, in 1868.

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C.

Variation on *Black's third* move in Game I.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (see Diagram 3, p. 28). |
| 3. P. to Q. fourth (game 1.) | 3. *K. Kt. to K. B. third.* |

Black here *counter attacks* White's King's Pawn. Major De Jaenisch communicated a long article on this move to the "Chess World" Magazine, '68, '69. He considers it to be Black's best move, but, in recommending it, observes that Black's course "is so involved that the slightest error would give White the superiority," and that "Black is subjected to a very irregular and complicated line of defence." Major De Jaenisch thus qualifying this move, it will be for Black to decide whether he should depart from the usual one of capturing the Queen's Pawn given at the commencement of this opening, p. 29.

4. Q. Kt. to Q. B. third.

This is White's best move according to Major De Jaenisch in his analysis above alluded to. Messrs. Morphy and De Riviere, however, in *their* analysis, consider that White should capture the King's Pawn.

4. K. P. takes Q. P.

5. Q. takes P.

[If—
5. Kt. × P.
6. B. — Q. 3.
7. Cas.]

5. B. — K. 2.
6. Cas.

| | |
|---|---|
| | 5. K. B. to K. second. |
| 6. Q. B. to K. third. | 6. Castles. |
| 7. Castles. | 7. Q. Kt. to Q. B. third. |
| 8. Q. to Q. second. | 8. P. to Q. R. third. |
| 9. K. B. to Q. third. | 9. Q. B. to K. third. |

and the positions appear to be pretty well balanced.

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D.

*Mr. Lord's Defence.*

Variation on *Black's third* move in Game I.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 3, p. 28). |
| 3. P. to Q. fourth (game I.) | 3. *Q. Kt. to Q. second.* |

Black now prefers *further to defend* his King's pawn instead of capturing or counter attacking White's. This move appears to be quite a new one, the invention of Mr. Lord, a strong London amateur player, who very kindly sent us the subjoined variations. At first sight, the move would seem to be rather a crowding one, shutting in Black's Queen's Bishop, as well as his King's, and apparently losing time in the development of the pieces on the King's side, and so delaying the operation of castling. Yet will it be observed from the "Transactions of the British Chess Association," for '68, '69, as well as from the "Westminster Papers," '69, 70, that Mr. Lord has conducted Philidor's Defence, on this form, against some of the best players of the present day, without disadvantage.

4. K. B. to Q. B. fourth

considered stronger than taking the Pawn, for which see D½, p. 34.

[If—

| | |
|---|---|
| (4. Kt. — Q. B. 3 (or 1.) | 4. K. Kt. — K. B. 3. |
| 5. B. — K. 3. | 5. B. — K. 2. |
| 6. B. — Q. B. 4. | 6. P. — Q. B. 3. |
| 7. P. — Q. R. 4. | 7. Cas: ) |

—1.—

or if—

| | |
|---|---|
| (4. K. B. — Q. 3. | 4. B. — K. 2. |
| 5. Cas: | 5. K. Kt. — K. B. 3. |
| 6. Q. B. — K. 3. | 6. Cas:) ] |

4. P. to Q. B. third.

5. P. takes P.

[If—

| | |
|---|---|
| (5. P. — Q. B. 3 (or 1.) | 5. P. — Q. Kt. 4. (or y.) |

—y.—

If—

| | |
|---|---|
| | (5. K. Kt. — K. B. 3. |
| 6. P. × P. | 6. K. Kt. × K. P. |

"and the game becomes difficult, but any attempt White may "make to get a strong attack in it can be foiled, and in most cases "perhaps turned against him.")

or if— —1.—

| | |
|---|---|
| (5. Cas: | 5. B. — K. 2. |
| 6. P. — Q. B. 3. | 6. K. Kt. — K. B. 3. |
| 7. Kt. — Kt. 5. | 7. Cas: |
| 8. P. — K. B. 4. | 8. P. — K. R. 3.) ] |

5. P. takes P.

"and now although *apparently* Black's game is cramped, his posi-
"tion is really strong, for there is nothing to prevent him bringing
"out his Knight and Bishop on King's side, and castling, and there
"is really no present necessity for moving Queen's Knight, while
"the Pawns on Queen's side are free to move, and make room for
"Queen's Bishop."

| | |
|---|---|
| 6. P. to Q. B. third. | 6. K. B. to K. second. |
| 7. Castles. | 7. K. Kt. to K. B. third. |
| 8. Q. to K. second. | 8. Castles. |

---

## D½.

Sub-variation on *White's fourth* move in Mr. Lord's Defence.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram, 3, p. 28). |
| 3. P. to Q. fourth (game I). | 3. Q. Kt. to Q. second. |

Mr. Lord's move, p. 33.

4. *P. takes P.*

White before (at p. 33.) played out his King's Bishop.

| | |
|---|---|
| | 4. P. takes P. |
| 5. K. B. to Q. B. fourth. | 5. K. B. to Q. third. |
| 6. Castles. | |

[If—

| | |
|---|---|
| 6. Kt — K. Kt. 5. | 6. K. Kt. — R. 3. |
| 7. P. — K. R. 3. | 7. Kt. — Q. Kt. 3. |
| 8. B. — Q. Kt. 3. | 8. B. — Q. 2. |
| 9. Kt. — Q. B. 3. | 9. Q. — B. 3. |
| 10. Q. — K. R. 5. | 10. Q. — Kt. 3.] |

| | |
|---|---|
| | 6. K. Kt. to K. B. third. |
| 7. Q. B. to K. Kt. fifth. | 7. Castles. |

---

## E.

### *Philidor's Counter Gambit.*

Variation on *Black's third* move in Game I.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 3, p. 28). |
| 3. P. to Q. fourth (game I). | 3. *P. to K. B. fourth.* |

Black counter attacks White's King's Pawn. This was Philidor's favorite mode of *continuing his own opening.* Authorities, in his

day, differed in regard to the efficacy of the move. The general impression of the present time seems to be, that it is a hazardous line of play. It was, however, a favorite one with Mr. Morphy against strong antagonists.

4. Q. P. takes K. P.

[If—
4. B. — Q. B. 4. we have
"Lopez's counter Gambit," see Game II., p. 37.]

4. K. B. P. takes K. P.

5. K. Kt. to K. Kt. fifth.

attacking the new King's Pawn.

5. P. to Q. fourth.

Black defends the new King's Pawn.

6. P. to K. sixth.

6. K. Kt. to K. R. third.

7. Kt. × K. P. (or 1.)

[If—
(6. B. — Q. B. 4.
7. B. — K. 2.
or 7. P. × Kt.)

—1.—

and if—
(7. Kt. — K. B. 7. 7. Q. — B. 3.
8. B. — K. 3. 8. P. — Q. 5.

and Black has "a fine attack:" see Mr. Lowenthal's Morphy's Games.)]

7. Q. Kt. to Q. B. third.

There seems to be a great difference of opinion as to White's best move at this stage. Herr Max Lange and other good players prefer Pawn to King's Bishop's third, and in that case a still greater difference exists as to Black's reply, no less than three or four being recommended by various authors.

[Suppose White does play

7. P. — K. B. 3., then the

"Chess Players' Mag." for '65, p. 263, gives for Black, 7. P. — K. 6.
Mr. Wormald in his openings, suggests 7. B. — Q. B. 4.
Mr. Lowenthal in his Morphy's Games gives 7. B. — K. 2.
and other players recommend 7. P. × P.]

7. P. to Q. B. third.

8. Kt. takes K. P.

sacrificing the Knight. White could also capture the King's Rook's Pawn, but not apparently with so much advantage.

[Suppose that he does so, viz. :—

| | |
|---|---|
| 8. Kt. × K. R. P. | 8. Q. B. × P. |
| 9. Kt. × B. | 9. K. × Kt. |
| 10. Kt. × K. P. | 10. Kt. — Kt. 5. |
| 11. Kt. — K. Kt. 5. | |

See "Chess Players' Magazine" for 1865, p. 263.]

| | |
|---|---|
| | 8. Q. P. takes Kt. |
| 9. Q. to K. R. fifth (*ch.*) | 9. P. to K. Kt. third. |

[If—
9. K. — K. 2.
10. B. — K. Kt. 5. (*ch.*) — winning the Queen.]

10. Q. to K. fifth.

attacking the Rook. 10. K. R. to K. Kt. sq.

11. Q. B. takes K. Kt.

recovering the piece, instead of which, however, Mr. Lowenthal considers that White should now play,

11. Q. B. to K. Kt. fifth.

attacking adverse Queen, to which Black has several replies, viz. :— either moving away his own Queen, or counter attacking White's, for which see "Mr. Morphy's Games," by Mr. Lowenthal, p. 218.

---

## Game II. in Synopsis.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 3, p. 28). |
| 3. *K. B. to Q. B. fourth* (game II.) | 3. K. B. to K. second. |

For Lopez's counter gambit, see Variation F, p. 37. Black has also several other moves here, chiefly with the same view, viz. :—to prevent the advance of White's King's Knight to Knight's fifth, and so combining with the King's Bishop to attack the King's Bishop's Pawn.

[Suppose—
(3. P. — Q. B. 3. (or 1. 2. 3.)

4. P. — Q. 4.
or 4. Kt. — Q. B. 3.)

—1.— If—
(3. B. — K. Kt. 5.
or 3. Kt. — Q. B. 3.)

4. P. — Q. B. 3.)

—2.— or if—
(3. B. — K. 3.
4. P. × B.

4. B. × B.
5. P. — Q. B. 3.)

—3.—

but if—
(3. Kt. — K. B. 3.
4. Kt. — Kt. 5.) ]

4. P. to Q. fourth.

[ (4. Kt. — Q. B. 3. sometimes (or 1.)

If— —1—
(4. P. — Q. B. 3. 4. Kt. — K. B. 3.
5. P. — Q. 3. 5. Cas:
6. Cas: 6. B. — K. Kt. 5.

See game played between Messrs. MacDonnell and Steinitz, at the Dublin Chess Congress in 1865, "Chess Players' Magazine" for 1865, p. 367)].

4. P. takes P.
5. K. Kt. takes P. 5. K. Kt. to K. B. third.
6. Q. Kt. to Q. B. third. 6. Castles.

Even positions.

---

F.

*Lopez's Counter Gambit.*

Variation on *Black's third* move in Game II.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 3. p. 28). |
| 3. K. B. to Q. B. fourth (game II.) | 3. *P. to K. B. fourth.* |

Black's third move is called after Lopez to distinguish it from the *same move* played by Philidor in Game I., at p. 34.

4. P. to Q. fourth.

And the position is now the same as in a variation of Philidor's counter gambit in Game I., only that White's third and fourth moves are transposed.

4. Q. Kt. to Q. B. third.

Played for Black by Mr. Morphy and Ally against Mr. Lowenthal and Ally.

[If—
(4. K. B. P. × K. P. (or 1.)
5. Kt. × P.

and White wins a Pawn; or the game, if Black now take the Knight.)

—1.—

| | and if— |
|---|---|
| | (4. K. P. × Q. P. |
| 5. Kt. — Kt. 5. | 5. Kt. — R. 3. |
| 6. Kt. × K. R. P. | 6. Q. — K. 2.) ] |

⎫ 5. P. takes K. P.
⎭ or 5. K. Kt. to K. Kt. fifth.

For the former move, see Mr. Lowenthal's "Morphy's Games," p. 229.

For the latter, see Correspondence game between Dublin and Cambridge in the "Chess Players' Magazine" for 1866, p. 84.

## PETROFF'S COUNTER ATTACK.

Sometimes called the Russian Game, in the "King's Knight's Opening."

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. *K. Kt. to K. B. third also.* |

Black, instead of defending his own King's Pawn, counter-attacks White's. This *début* is generally called the "Petroff *Defence*;" but Black's move is *not* a *defensive* one.

Major De Jaenisch, in his "Analyse Nouvelle," styles this Opening the two *King's Knight's* game—Black bringing *his* King's Knight out against White's. The Opening may be classed amongst the semi-close ones, is perfectly safe, much played, and avoids many strong attacks springing from the *defence* of the *Queen's* Knight. Many of the variations of this Opening are akin to those arising in the French game in the Semi-Irregular Openings.

BLACK.

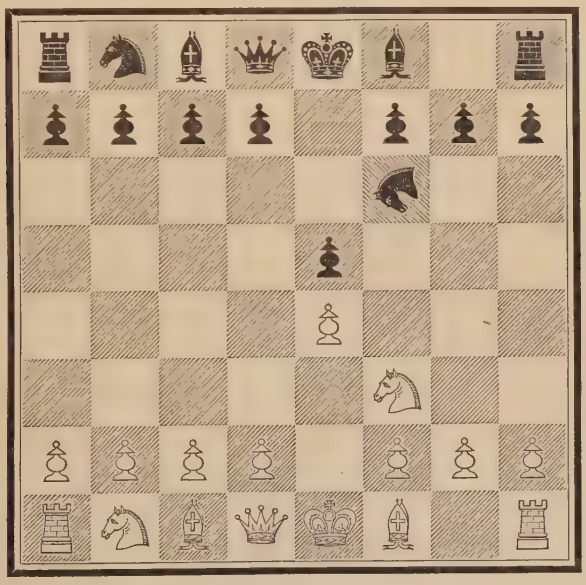


DIAGRAM No. 4.

WHITE.

[*Petroff's Counter Attack.*]

Position *after Black's second* move, which gives the name to the Opening.

*Synopsis.*

White has now several lines of play, viz. :—

3. K. Kt. takes K. P. . . Most usual, . . See Game I.
or 3. K. B. to Q. B. 4. . . . . „ „ II.
or 3. P. to Q 4. . . . . Seldom played.
or 3. Q. Kt. to Q. B. 3. . . „

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 4, p. 39). |
| 3. K. Kt. takes K. P. (game I.) | 3. P. to Q. third. |

[If—
3. Kt. × P.
4. Q. — K 2. 4. Q. — K. 2.
—had Black retreated his Knight he would have lost his Queen—
5. Q. × Kt. 5. P. — Q. 3.
6. P. — Q. 4. 6. P. — K. B. 3.
7. P. — K. B. 4. 7. Kt. — Q. 2.
And White gains the best position, or wins a Pawn in some variations].

4. K. Kt. *back* to K. B. third.

For Mr. Cochrane's Attack—sacrificing the Knight—See A, p. 42.

4. K. Kt. takes K. P. in turn.

5. P. to Q. fourth.

[If—
(5. P. — Q. 3. (or 1. 2.) 5. Kt. — K. B. 3.
6. P. — Q. 4. 6. P. — Q. 4.
And we have a form of the French Game in the Semi-Irregular Openings. White sometimes, however, plays for his sixth move here, K. Bishop to King's second.)

— 1. —

Or if—
(5. Kt. — Q. B. 3. 5. Kt. × Kt. best,
according to some players ; but, in a game by correspondence between Oxford and Cambridge, Black retreated the Knight).

— 2. —

(5. Q. — K. 2.
Is styled by Major De Jaenisch a "sluggish attack.")]

5. P. to Q. fourth.

Black thus frees his King's Bishop. Neither player can now bring his King's Bishop to Q. Bishop's fourth. Black sometimes, however, plays the Bishop to King's second on the fifth move. He saves a move thereby; but most players prefer the *position* gained by the move in the text, even at the expense of the loss of a move. See "Irish Sportsman and Farmer" of 14th January, 1871.

6. K. B. to Q. third. 6. K. B. to K. second.

Mr. Morphy preferred this move for second player, instead of playing the Bishop to Queen's third. Black sometimes moves his *Queen's* Bishop to King's Knight's fifth. See game between Herren Neümann and Minewitz in the Chess tourney at Baden-Baden, 1870, "Westminster Papers," '70, '71, p. 73.

[Suppose—
6. B. — Q. 3.
7. Cas.
7. Cas.
8. P. — Q. B. 4.
Attacking Black's Queen's Pawn, which is the guard to his Knight. Whether Black should now defend that Pawn with Queen's Bishop's Pawn, Queen's Bishop, or play back King's Knight, is a moot-point amongst authorities.]

7. Castles. 7. Q. Kt. to Q. B. third.

Black might also Castle.

8. K. R. to K. sq.

Attacking the Knight.

[If—
8. P. — Q. B. 4. 8. Q. B. — K. 3.
9. P. × P. (or 1). 9. B. × P).

— 1. —

(9. Q. — Q. Kt. 3 is recommended for White by Herr Max Lange as stronger; but it is questionable whether White could then, with impunity, capture the Q. Knight's Pawn with his Queen.)]

8. K. Kt. to Q. third.

Black's Queen's Pawn being advanced, this move is unobjectionable. The Knight here guards against the advance of White's Queen's Bishop's Pawn. It will be observed that Black's two Knights are next each other on the Queen's side of the board. Some good players, however, play the King's Knight back to King's Bishop's third, or support it by Pawn to King's Bishop's fourth. The general opinion appears to be in favor of retreating the Knight rather than supporting it.

9. P. to Q. B. third. 9. Castles.

See correspondence game between Dublin and Cambridge, in "Chess Players' Magazine" for 1866, p. 83; Telegraph match between Dublin and London St. James's Chess Clubs, in 1865; Mr. Morphy's Games, &c.

A.

*Mr. Cochrane's Attack.*

Variation on *White's fourth* move in Game I.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 4, p. 39.) |
| 3. K. Kt. takes K. P. (Game I.) | 3. P. to Q. third. |
| 4. *K. Kt. takes K. B. P.* | |

This was a favorite move with Mr. Cochrane, attacking Black's Queen and Rook. White sacrifices his King's Knight, which Black must capture, or lose at once at least the "Exchange." Authorities differ as to whether White gets an equivalent position for the loss of the Knight.

4. K. takes K. Kt.
5. K. B. to Q. B. fourth (ch.) 5. Q. B. to K. third.

(If—
(5. K. — K. sq. (or 1.)
6. P. — Q. B. 3
6. Cas.
7. K. B. — Q. Kt. 3.)

1.
or if—
(5. P. — Q. 4.
Recommended as best for Black by some players.
6. K. P. × P. (or x.)
And White has got *three* pawns for his piece.)

— x. —

(If—
White *retreat the Bishop* instead of taking the *third* pawn, viz.:—
6. B. — Q. Kt. 3.
Players are at variance as to Black's best reply,
{ Mr. Wormald recommending } 6. B. — K. Kt. 5.
{ and Mr. Staunton } 6. Q. — K. sq.)
(In the numerous games at this sacrifice, between Mr. Cochrane and the Brahmin Moheschunder Bonnerjee, given in "Praxis," the following line of play was frequent, viz.:—

| | |
|---|---|
| | 6. K. B. — Q. 3. |
| 7. B. × P. (ch.) | 7. Kt. × B. |
| 8. Q. — K. R. 5 (ch.) | 8. P. — K. Kt. 3. |
| 9. Q. × Kt. (ch.) | 9. K. — Kt. 2.) |

(A good specimen of Mr. Cochrane's atttack will be found in the "Westminster Papers," '68, 69, p. 67, between a strong London player and Herr Steinitz, the latter adopting Black's sixth move, recommended by Mr. Wormald, but not following it up in the same way.)]

6. B. takes B. (ch.) 6. K. takes K. B.
7. P. to Q. fourth.

Some good players now Castle, but Black, in that case, will probably get his King round to *Queen's* Bishop's square.

White sometimes also plays here Pawn to Queen's Bishop's third to *retard* the retreat of the King to his *own side* of the board.

7. K. to K. B. second.
8. Q. Kt. to Q. B. third.

White sometimes moves his Queen to K. Bishop's third.

| | |
|---|---|
| | 8. K. B. to K. second. |
| 9. Q. B. to K. third. | 9. K. R. to K. B. sq. |

Some good players move the Rook to King's square for Black, instead of to the Bishop's. White now prepares to Castle on the Queen's side, and advance his pawns on the King's. Black gets his King to his K. Knight's square, retaining the piece for two or three pawns. Some players would prefer Black's game, some White's.

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 4, p. 39.) |
| 3. K. B. to Q. B. fourth (game II.) | |

And we have a position similar to one in the K. Knight's defence (or counter attack) in the K. Bishop's Opening.

3. K. Kt. takes K. P.

Some authors advise Black not to take the Pawn (fearing, we suppose, Mr. Boden's Variation); but many consider that Black can hold the Pawn, with a slightly inferior position, against which the advantage of the Pawn ahead is a full equivalent. Some good players do not, however, in practice, even now take the Pawn, or, having taken it, they retreat the King's Knight when attacked by White's Q. Knight. Should Black, on his third move, bring out his Q. Knight in place of taking the proffered King's Pawn, we have the "Two Knights' Opening" brought about by a different order of the moves.

4. Q. Kt. to Q. B. third.

This fourth move for White is Mr. Boden's suggestion, given in "Praxis," as White's best move, but not now deemed so strong as when first promulgated. This move is also known as Kieseritzky's, both players having, we understand, discovered it, unknown to each other.

[If— (4. P. — Q. 3. } 4. Kt. — K. B. 3; Q. 3, or Q. B. 4.]

4. K. Kt. takes Q. Kt.

Instead of capturing the Knight, Black can at once give up the Pawn gained, and proceed to develope his game in place of endea-

voring to keep the pawn. He can play Pawn to Q. Bishop's third; Bishop to King's second; or the following sub-variations :—

[viz. :—
(4. Kt. — K. B. 3 (or 1, 2, 3).
5. Kt. × P. 5. P. — Q. 4.

— 1. —
Or if—
(4. Kt. — Q. 3.
5. B. — Q. Kt. 3).

— 2. —
If—
(4. P. — Q. 4.
attributed to Mr. Lichtenhein,
5. B. × P. 5. Kt. — K. B. 3.
6. B. — Q. Kt. 3. 6. B. — Q. 3).

— 3. —
*but* if—
(4. Kt. — Q. B. 4.
5. Kt. × P. 5. P. — K. B. 3.
"And Mr. Taylor announced mate in eight moves."—See "Chess World Magazine," '67, 68, p. 422.)]

5. Q. P. takes K. Kt. 5. P. to K. B. third.

This fifth move for Black is generally held to be the best way of maintaining the advantage of the Pawn gained. Pawn to Queen's third *apparently* defends the Pawn, but, in reality, is no defence, as White can take the King's Pawn with his Knight; and if Black then capture the piece, he loses his Queen; and should he attack it with his Queen at King's second, White by a pretty variation, which can be seen in Mr. Staunton's "Praxis," wins a Pawn (in addition to the one he has just recovered), although the piece at first sight would seem to be beyond saving.

6. Castles. 6. Q. to K. second.

Black's sixth move is attributed to Mr. Brien. Should Black, instead, play his Queen's Knight to Queen's Bishop's third, White moves his King's Knight to Rook's fourth.

7. K. Kt. to K. R. fourth.

The order of these moves is sometimes transposed.

[If—
7. Kt. — Q. 4. 7. Q. — Q. B. 4.]

7. P. to K. Kt. third.

Black's seventh move serves a double purpose, preventing the check of the Queen at Rook's fifth, and the planting of the Knight at King's Bishop's fifth.

8. K. to K. R. sq.

With the view of advancing the King's Bishop's Pawn, which White could not yet do without obviously losing a piece from the check of the Queen.

8. P. to Q. B. third.

To prevent the Queen going up the board in a rectangular direction, as Black's preceding move hindered her in a diagonal one. And Black still has the Pawn, and a safe game.

See Mr. Wormald's "Chess Openings," p. 157, where this variation is examined under the head of the King's Knight's counter-attack in the King's Bishop's Opening. See also "Book of the Congress," 1862, p. 45; and Mr. Lowenthal's "Morphy's Games," p. 197.

## RUY LOPEZ'S ATTACK,

Sometimes called the Spanish Opening, or Ruy Lopez's Knight's Game.

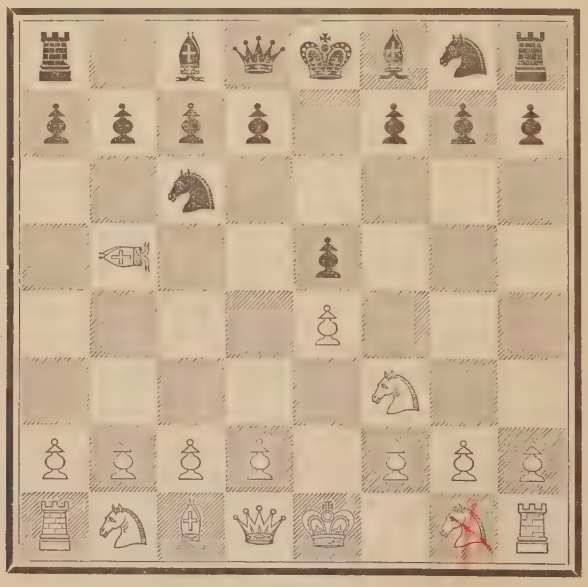
| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |

Black now defends his King's Pawn with his Queen's *Knight*, in place of with his Queen's *Pawn*, as in Diagram 3, p. 28, or instead of counter attacking, as in Petroff's Game, Diagram 4, p. 39. By the move in the text, called the "Italian Defence," to the King's Knight's Attack, he enables White to play one of a number of Openings—viz., that about to be examined, or the "Scotch Gambit," "Giuoco," &c.

3. *K. B. to Q. Kt. fifth,*

Attacking the guard to the King's Pawn.

BLACK.



WHITE.

DIAGRAM No. 5.

[*Ruy Lopez's Attack.*]

Position *after White's third* move, which gives the name to the Opening.

There are now a great number of replies for Black, some counter attacking, and others defending.

*Synopsis.*

See Game I. for 3. P. to Q. R. 3.
,, ,, II. ,, 3. K. Kt. to K. B. 3.
,, ,, III. ,, 3. K. Kt. to K. 2.
,, ,, IV. ,, 3. K. B. to Q. B. 4.
,, ,, V. ,, 3. P. to Q. 3.
,, ,, VI. ,, 3. Q. Kt. to Q. 5.

Black has other replies—not often played—besides those mentioned in the foregoing synopsis. He can move Pawn to King's Bishop's fourth, known as Major de Jaenisch's Counter Gambit; but to that White replies with Queen to King's second, winning a Pawn.

Should Black, instead of this Counter Gambit, bring out his Queen to K. Bishop's third, White is advised in Mr. Staunton's handbook to play the natural-looking move of Q. Knight to Q. Bishop's third. If Black, in lieu of either of these two moves, bring his K. Bishop to Queen's third, we have the position well called by Major De Jaenisch, the "superlatively close defence," as, by it, Black's Queen's Pawn is hampered, and White in this variation would not take off the Q. Knight.

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 5, p. 46). | 3. *P. to Q. R. third* (Game I.). |

Black at once counter attacks the King's Bishop. For a number of years back this move divided the honors with that of K. Knight to K. Bishop's third (see Game II.), as to which was the better. Latterly, however, playing the K. Knight to King's *second* (see Game III.) seems to be becoming as greatly liked as either. The move in the text was strongly condemned as "absolutely useless" by Major De Jaenisch, in the "Chess Players' Chronicle" for 1848. It was, notwithstanding, an especial favorite with Mr. Morphy, and since his appearance in Europe has been much played.

4. K. B. to Q. R. fourth.

[If—
4. B. × Kt. 4. Q. P. × B.
5. Kt. × P. 5. Q. — Q. 5,
and Black will recover the Pawn.]

4. K. Kt. to K. B. third.

[If—
4. P. — Q. Kt. 4.
5. B. — Q. Kt. 3. 5. Kt. — K. B. 3.]

5. P. to Q. fourth.

White Castling here brings about somewhat similar positions by a transposition of moves—the principle being for Black to take the Queen's Pawn with King's Pawn when White offers it, as in the text; and when White Castles, to play his K. Bishop to King's second.

In place of either the move in the text, or Castling, Pawn to Queen's *third* is often played by White at this stage by some of the best players; but that move is not generally considered so attacking a form of this Opening.

It is, however, a great favorite with those fine players, Herren Anderssen, and Paulsen. White sometimes, also, plays his Queen to King's second; Queen's Knight to Bishop's third; or Pawn to Queen's Bishop's third. The chief thing for Black to look after in the early stages of this Opening is his King's Pawn. As long as White has *his own* King's Pawn unguarded, Black can generally recover the Pawn; but when White guards his Pawn by some of these moves just named, Black must guard his, or drive the King's Bishop by Pawn to Q. Knight's fourth, as otherwise White could win the King's Pawn by first taking off the Queen's Knight.

[If—
(5. Cas. (or 1.) 5. B. — K. 2 (or x).
6. Kt. — Q. B. 3 (or y). 6. P. — Q. Kt. 4.
7. B. — Q. Kt. 3. 7. P. — Q. 3.
8. P. — Q. 3. 8. Kt. — Q. R. 4).
(If— —1. —
5. *Kt.* — *Q. B.* 3. 5. P. — Q. 3.
6. P. — Q. 4. 6. P. — Q. Kt. 4.
7. B. — Kt. 3. 7. P. × Q. P.
8. Kt. × P. 8. Kt. × Kt.
9. Q. × Kt. 9. P. — Q. B. 4.
And Black wins a piece).
—x. —
(If—
5. *Kt.* × *P.*
6. R. — K. sq.) (or z).
(If— —y. —
6. *P.* — *Q.* 4. 6. P. × P.
7. P. — K. 5. 7. Kt. — K. 5.
8. B. × Kt. 8. Q. P. × B.
9. Q. × P. 9. B. — K. B. 4).
(If— —z. —
6. *P.* — *Q.* 4. 6. P. — Q. Kt. 4.
7. B. — Q. Kt. 3. 7. P. — Q. 4.
8. P. × K. P. 8. B. — K. 3.
9. B. — K. 3. 9. B. — K. 2)].

5. P. takes Q. P.

[If—
5. Kt. × P.
6. Cas. 6. B. — K. 2.
7. R. — K. sq.]

| | |
|---|---|
| 6. Castles (or A). | 6. K. B. to K. second. |

Black's last move is one of the close forms of defence to this Opening. White can always recover the Pawn in these and kindred variations, with a good open game. See "Chess World Magazine" for '66, '67, p. 280, and '68 and '69, p. 221; London Cup Games, "Westminster Papers," '70, 71, p. 142.

The key to the position throughout the variations at this stage of the Opening appears to be that, if Black take White's *Queen's* Pawn with Pawn, White afterwards recovers the Pawn on the *Queen's* file; and if Black take the *King's* Pawn with his Knight, White gets back the Pawn on the *King's* file. In some of the variations some players prefer to preserve White's King's Bishop by eventually playing it to Q. Rook's second, Q. Bishop's second, or King's second; and, in others, White, if permitted, may push Pawn to Queen's fifth on Black's Queen's Knight.

---

## A.

Variation on *White's sixth* move in Game I.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 5, p. 46). | 3. P. to Q. R. third (Game I.) |
| 4. K. B. to Q. R. fourth. | 4. K. Kt. to K. B. third. |
| 5. P. to Q. fourth. | 5. P. takes Q. P. |
| 6. *P. to K. fifth.* | |
| | 6. K. Kt. to K. fifth. |
| 7. Castles. | 7. K. B. to K. second. |
| 8. K. R. to K. sq. | |

White sometimes plays here Pawn to Q. Bishop's third, freeing his game at the sacrifice of a Pawn.

[If—

| | |
|---|---|
| 8. Kt. × Q. P. | 8. Kt. — Q. B. 4. |
| 9. Kt. — K. B. 5. | |

leaving the K. Bishop *en prise*.

| | |
|---|---|
| | 9. Kt. × K. B. |
| 10. Kt. × Kt. P. (ch). | 10. K. — B. sq. |
| 11. B. — K. R. 6. | 11. K. — Kt. sq. |
| 12. Q. — K. Kt. 4. | |

And White, although minus a piece, "mates in a canter," according to the "Era" newspaper of 2nd January, '70. Black should have Castled on his ninth move, as in the Telegraph Game between New York and Philadelphia.]

| | |
|---|---|
| | 8. K. Kt. to Q. B. fourth. |
| 9. K. B. takes Q. Kt. | 9. Q. P. takes K. B. |
| 10. K. Kt. takes Q. P. | 10. Castles. |
| 11. Q. Kt. to Q. B. third. | 11. K. Kt. to K. third. |
| 12. K. Kt. to K. B. fifth. | 12. K. B. to K. Kt. fourth. |

Better than playing his Bishop to Q. Bishop's fourth.

Had Black changed Queens, he would have lost a piece.

| | |
|---|---|
| 13. Q. to K. Kt. fourth. | 13. K. B. takes Q. B. |
| 14. Q. R. takes Q. B. | 14. Q. to K. Kt. fourth. |

And Black now safely challenges an exchange of Queens.

See York "Quarterly Chronicle," '69, '70, p. 177, taken originally from the "Field" newspaper.

---

GAME II. IN SYNOPSIS.

*The Berlin Counter Attack.*

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 5, p. 46). | 3. K. Kt. to K. B. third (Game II.). |

Black now counter *attacks* White's King's Pawn, called in the "Chess Players' Chronicle" for 1848, p. 274, the "Berlin Defence." The move, however, is not of a defensive character. Many of the positions in this game are nearly the same as in Game I.

4. P. to Q. fourth.

[(If—
4. P. — Q. 3 (or 1). 4. B. — Q. B. 4).]
(If— —1.—
4. Cas. 4. Kt. × P.
5. P. — Q. 4. 5. B. — K. 2.
6. P. — Q. 5. 6. Kt. — Q. 3.
7. P. × Kt.
See game played by Herr Steinitz at the Dublin Chess Congress, 1865, published in the "Chess Players' Magazine" of that year, p. 365.)]

4. P. takes Q. P.

[(If—
4. Kt. × P.
5. Cas. (or y). 5. Q. Kt. × P.
and Black will lose a piece).
(If— —y.—
5. P. — Q. 5. 5. Kt. — Q. 3.
6. B. — K. 2.
better than taking the Q. Knight, according to some good players.
6. P. — K. 5.
7. Kt. — Q. 4.
"Era" newspaper of 13 Nov., '70—game played between two American Clubs in 1870.)]

5. P. to K. fifth. 5. K. Kt. to K. fifth.
6. Castles.

[If—
6. Kt. × Q. P. 6. B. — K. 2.
7. Cas. 7. Kt. × Kt.
8. Q. × Kt. 8. Kt. — Q. B. 4.
9. P. — K. B. 4. 9. P. — Q. Kt. 3.
10. P. — K. B. 5. 10. Kt. — Kt. 6.
11. Q. — K. 4.
Had White taken the Knight he would have lost his Queen.
11. Kt. × Q. R.
12. P. — K. B. 6. 12. B. — B. 4 (ch).
13. K. — R. sq. 13. R. — Q. Kt. sq.
14. P. — K. 6.
And White—although *minus a Rook*—won the game by force. The foregoing was a beautiful little game played between a strong London amateur and Herr Steinitz. See "Chess Players' (York) Quarterly Chronicle," '69, '70, p. 175 (from "Westminster Papers.")]

6. P. to Q. R. third.
7. K. B. takes Q. Kt. 7. Q. P. takes K. B.
8. Q. takes Q. P. 8. Q. B. to K. B. fourth.
9. Q. B. to K. B. fourth. 9. K. B. to Q. B. fourth.
10. Q. takes Q. (ch). 10. Q. R. takes Q.

---

GAME III. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 5, p. 46). | 3. *K. Kt. to K. second* (Game III.). |

Black's third move is an old one revived, although followed up differently at the present day. It is much played of late amongst the best players.

4. Q. Kt. to Q. B. third.

White sometimes Castles here.

[(If—
4. P. — Q. B. 3. 4. P. — Q. 4.
5. Kt. × K. P. (or x). 5. P. × P.
6. Q. — R. 4. 6. Q. — Q. 4.
"Era" of 18th Dec., '70—game played for London Cup.)
(If— — x. —
5. Q. — R. 4. 5. P. — K. B. 3.
6. P. — Q. 3. 6. B. — Q. 2.
7. Cas.
"Westminster Papers," '70, '71, p. 21.)]

4. P. to K. Kt. third.

Black sometimes plays his King's Knight now to King's Knight's third, bringing another defence on his King's Pawn.

5. P. to Q. fourth. 5. K. P. takes Q. P.
6. K. Kt. takes Q. P. 6. K. B. to K. Kt. second.

Black's last move is another instance, of late years, of developing this Bishop on the square so successfully made use of in the modern defences of some of the Openings, such as Herr Paulsen's invention in Kiescritzky's Gambit. The Bishop thus placed on Black's left flank strengthens his centre, and keeps up a pressure against White's left wing. We understand this move is also Herr Paulsen's discovery.

| | |
|---|---|
| 7. Q. B. to K. third. | 7. Castles. |
| 8. P. to K. B. fourth. | 8. P. to Q. fourth. |
| 9. K. P. takes Q. P. | 9. K. Kt. takes Q. P. |
| 10. Q. Kt. takes K. Kt. | 10. Q. takes Q. Kt. |

Game played for the Challenge Cup in London, 1870.

---

GAME IV. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 5, p. 46). | 3. K. B. to Q. B. fourth (Game IV.). |

Black now attempts to develope his Bishop in an open manner, but the move is not generally held to be one of the best.

4. P. to Q B. third.

White sometimes Castles, or plays Q. Knight to Queen's Bishop's third.

[If—

| | |
|---|---|
| 4. B. × Kt. | 4. Q. P. × B. |
| 5. Kt. × P. | 5. Q. — Q. 5. |
| 6. Kt. — Q. 3. | |

And Black will recover the Pawn.]

4. K. Kt. to K. second.

Black could play several other moves here. He could defend his King's Pawn, or move his Queen to K. Bishop's third.

Authorities, however, are not agreed as to Black's best move at this stage. If Black here play Major De Jaenisch's Counter Gambit (which would be *a move later* than as given in synopsis), White still replies with Queen to King's second.

| | |
|---|---|
| 5. Castles. | 5. Castles. |

GAME V. IN SYNOPSIS.

*The Lopez-Philidor Defence.*

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 5, p. 46). | 3. *P. to Q. third* (Game V.). |

One of the close defences (to Ruy Lopez's Attack), called by Major De Jaenisch the "Lopez-Philidor Defence."

4. P. to Q. fourth.

Herr Anderssen, one of the best players in Europe, almost invariably takes off the Queen's Knight, a course of play recommended by Major De Jaenisch. Black's Pawns are thus doubled less advantageously than if he could retake White's Bishop with his *Queen's* Pawn, instead of with his Q. *Knight's* Pawn, and his Queen's Rook's Pawn is left weak and isolated. On the other hand, a file is opened to Black for his Q. Rook, and a second diagonal for his Q. Bishop. For these reasons, coupled with the fact that Black's Knight is now "pinned" or held, probably is it that many good players, against the practice of Herr Anderssen, adopt the move in the text.

4. P. takes Q. P.

[If—
4. B. — Q. 2.
5. P. — Q. 5.]

5. Q. takes Q. P.

[If—
5. Kt. × P. 5. B. — Q. 2.
6. Kt. × Kt.
doubling Black's Pawns.]

5. Q. B. to Q. second.

6. K. B. takes Q. Kt. 6. Q. B. takes K. B.

And we have the same position as in the variation of Philidor's Defence, given at pp. 29, 30, *ante*.

GAME VI. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 5, p. 46). | 3. *Q. Kt. to Q. fifth* (Game VI.) |

Black counter attacks both White's K. Bishop and K. Knight. This move is sometimes played by strong players, but not often.

4. K. Kt. takes Q. Kt.

White sometimes retreats his K. Bishop to K. Bishop's fourth, leaving Black to defend his King's Pawn, or take off the K. Knight.

4. K. P. takes K. Kt.

And Black's Pawns are doubled.

5. P. to Q. third.

[If—
5. Cas. } 5. B. — Q. B. 4.
or 5. P. — Q. R. 3.]

5. K. B. to Q. B. fourth.

6. Q. to K. R. fifth.

[If—
6. Cas.
7. B. — B. 4.
8. P. — K. B. 4.]

6. P. — Q. B. 3.
7. P. — Q. 3.

6. Q. to K. second.
7. Q. B. to K. Kt. fifth.
7. K. B. to Q. Kt. fifth (ch.)
8. P. to Q. B. third.
8. P. takes Q. B. P.
9. Kt. P. takes Q. B. P. (or B.)
9. Q. to K 4, or Q. B. fourth.
10. K. B. to Q. B. fourth.
10. P. to K. Kt. third.
11. Q. to K. B. third.
11. Q. takes Q. B.
12. Q. takes K. B. P. (ch.).
12. K. to Q. sq.
13. P. takes K. B.

And White "ought to win," according to Major De Jaenisch in a long article in the "Chess Players' Chronicle" for the years 1848, 1849, and 1850.

B.

Variation on *White's ninth* move in Game VI.

The following pretty continuation was communicated by an Inverness Correspondent to the "Chess Players' Magazine" for 1867, p. 308, viz.:—

9. *Q. B. takes Q.*

In place of taking Pawn with Pawn, as in the preceding game, p. 54.

| | |
|---|---|
| | 9. P. takes P. (disc. ch.). |
| 10. Q. B. takes K. B. | 10. P. takes Q. R. (& Queens). |

Black now has won the "Exchange," besides recovering his Queen.

| | |
|---|---|
| 11. Q. to Q. B. fifth. | 11. Q. takes Q. Kt. (ch.). |
| 12. K. to K. second. | |

And Black, although a piece and the "Exchange" ahead, must now sacrifice his Queen for a Bishop to save the impending mate.

## THE QUEEN'S BISHOP'S PAWN'S GAME,

in the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. *P. to Q. B. third.* | |

Some players do not like this move, as it occupies the square on which the Queen's Knight is deployed in the majority of Openings. This Opening must not be confounded with that in the "*Miscellaneous* Regular Openings," where this Pawn is played on the *second* move, (instead of, as in the text, on the *third* move, *after* White has brought out his King's Knight).

BLACK.

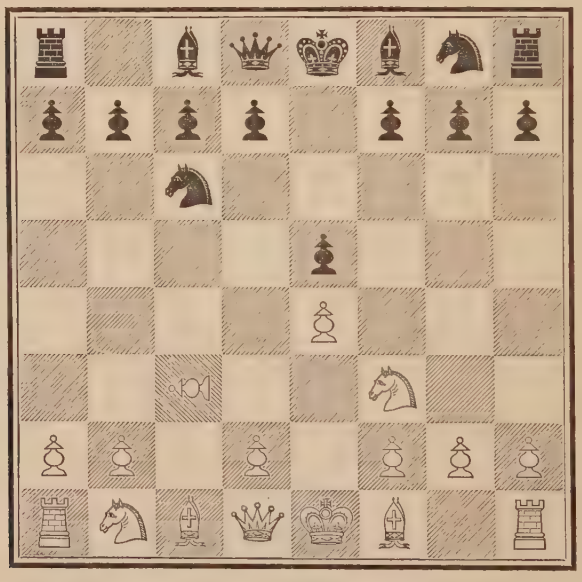


DIAGRAM No. 6.

WHITE.

[*Queen's Bishop's Pawn's Game.*]

Position *after White's third* move, which gives the name to the Opening.

*Synopsis.*

The following replies are open to Black, viz.:—

See Game I. for 3. K. Kt. to K. B. 3.
,, ,, II. for 3. P. to Q. 4.
,, ,, III. for 3. P. to K. B. 4.

The above moves, all counter attacking, are those usually adopted. Black has, however, others, seldom played, viz. :— Pawn to Queen's third (to which White can reply with Pawn to Q. fourth, or Bishop to Q. Knight's fifth), or Bishop to Q. Bishop's fourth (to which White replies by Pawn to Q. Knight's fourth, and then to Q. Knight's fifth), or Queen to K. Bishop's third (which White answers with Pawn to Queen's fourth, and then Pawn to King's fifth, if the Queen's Pawn be taken).

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 6, p. 56). | 3 *K. Kt. to K. B. third* (Game I.) |

There is perhaps no Opening in which authorities so little agree as in this—each of the first three moves in the foregoing synopsis having its advocates.

4. P. to Q. fourth.

[If—

| | |
|---|---|
| 4. B. — Q. Kt. 5. | 4. Kt. × K. P. |
| 5. Cas. | 5. Kt. — Q. 3. |
| 6. B. × Kt. | 6. Q. P. × B. |
| 7. Kt. × K. P. | 7. B. — K. 2. |
| 8. P. — Q. 4. | 8. Cas. |

And we have a form of Ruy Lopez's Attack.]

4. K. Kt. takes K. P.

Black sometimes here plays Pawn to Queen's third or fourth.

5. P. to Q. fifth,

Attacking the Queen's Knight.

[If—

| | |
|---|---|
| 5. P. × K. P. | 5. P. — Q. 4. |

Black bringing out the K. Bishop here to Bishop's fourth, is considered stronger by some players; but the game becomes greatly complicated, and authorities by no means agree as to Black's best subsequent line of play.

| | |
|---|---|
| 6. B. — Q. Kt. 5. | 6. B. — Q. B. 4. |
| 7. Kt. — Q. 4. | 7. Cas.] |

5. Q. Kt. home.

Players are not agreed as to Black's best fifth move. Major De Jaenisch gives the one in the text, while others prefer leaving the Knight *en prise* (see A.), considering that Black gets a cramped game by the move in the text, or by moving the Q. Knight to King's second. By retreating the Q. Knight to his square, as above, Black, however, does not risk the loss of a piece, as in variation A. *infra.*

6. K. B. to Q. third.

[(If— 6. Kt. × K. P. (or 1). 6. Q. — K. 2.)
—1.—
(If— 6. Q. — *B.* 2. 6. Kt. — K. B. 3.)]

6. K. Kt. back to K. B. third.
7. K. Kt. takes K. P. 7. K. B. to Q. B. fourth.

[If— 7. Kt. × Q. P.
8. B. — Q. B. 4.]

8. Castles. 8. Castles.
9. P. to Q. B. fourth. 9. P. to Q. third.
10. K. Kt. back to K. B. third. 10. Q. B. to K. Kt. fifth.
11. Q. Kt. to Q. B. third. 11. Q. Kt. to Q. second.

And the game is even according to Major De Jaenisch.

---

A.

*Mr. Fraser's Counter Attack.*

Variation on *Black's* fifth move in Game I.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 6, p. 56). | 3. K. Kt. to K. B. third (Game I.). |
| 4. P. to Q. fourth. | 4. K. Kt. takes K. P. |
| 5. P. to Q. fifth. | 5. *K. B. to Q. B. fourth.* |

Black's fifth move is Mr. Fraser's suggestion, leaving the attacked *Q.* Knight to be captured (in place of retreating it, as in the preceding main game), and bringing another piece to co-operate with the *K.* Knight on White's K. Bishop's Pawn. It does not appear to be yet clear whether giving up the Knight is sound or not. An able writer in the "Chess World Magazine" for '66–'67, states that "it is doubtful whether the sacrifice is critically sound."

Mr. Selkirk, however, in his work (1868) considers that Mr. Holloway's continuation gives the second player "a winning game." (See Black's *eleventh* move at p. 59.)

6. Q. P. *takes the* Q. Kt.

White, in place of capturing the Knight, has several other moves at this stage, but the offer of the piece is generally accepted.

6. K. Kt. takes K. B. P.

Attacking White's Queen and Q. Rook. It is an undecided point whether Black should capture the K. Bishop's Pawn with his *Knight* or *Bishop*. In either case, opinion seems to be divided as to whether he obtains an equivalent for the intentional sacrifice of his Q. Knight at move five.

[(If—
6. B. × K. B. P. (ch.).
7. K. — K. 2. 7. P. — Q. 4 (or x).
8. Q. — Q. R. 4 (or y). 8. Cas.
9. Q. Kt. — Q. 2. 9. P. — K. B. 4).
— x. —
(If—
7. *Kt. P.* × *P.*
8. Q. — Q. R. 4.
to save the mate threatened by Bishop to Queen's Rook's third. White could also save mate by Knight to Queen's second).
— y. —
(If—
8. *P.* × *Kt. P.* 8. B. × P.)]

7. Q. to Queen's fifth.

Saving the Queen, and attacking the K. Bishop.

7. K. B. to Q. Kt. third.

8. Q. B. P. takes Q. Kt. P.

Attacking Q. Rook and Q. Bishop.

8. Q. B. takes P.

| | |
|---|---|
| 9. Q. takes Q. B. | 9. K. Kt. takes K. R. |
| 10. Q. B. to K. Kt. fifth. | 10. P. to K. B. third. |
| 11. Q. B. to K. R. fourth. | 11. *P. to K. Kt. fourth.* |

Black's last move, again driving the Q. Bishop, is suggested by *Mr. Holloway* to keep up the counter attack. For some interesting variations at this stage, apparently affording Black a good game, see Mr. Selkirk's "Book of Chess," p. 116.

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 6, p. 56). | 3. *P. to Q. fourth* (Game II.). |
| 4. K. B. to Q. Kt. fifth. | |

[(If—
4. Q. — Q. R. 4. } 4. P. × K. P. { (or x.)
} or 4. Q. — Q. 3.) {
— x. — (If—
4. *P.* — *K. B.* 3.
attributed to Herr Steinitz.
5. B. — Q. Kt. 5. 5. K. Kt. — K. 2.
6. P. × P. 6. Q. × P.
7. Cas. 7. B. — Q. 2.)]

4. Q. P. takes K. P.

5. K. Kt. takes K. P.

White sometimes takes off the Knight with the Bishop.

5. Q. to Q. fourth.

[If—
5. Q. — K. Kt. 4.
6. Q. — Q. R. 4.]

6. Q. to Q. R. fourth,

And we have a position similar to one in Ruy Lopez's Knight's Game.

6. K. Kt. to K. second.

[If—
6. B. — Q. 2.
7. Kt. × B. 7. K. × Kt.
And Black "has the superior game," according to Messrs. Neumann and De Riviere, in their Book of Games played for the Work of Art at the Paris Chess Congress of 1867.]

7. P. to K. B. fourth.

"Without inconvenience." See "Chess World Magazine," '68–'69, p. 213; and the "Westminster Papers," '70–'71, p. 154.

---

## Game III. in Synopsis.

### *Ponziani's Counter Gambit.*

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 6, p. 56). | 3. *P. to K. B. fourth* (Game III.) |

Black now revives Ponziani's Counter Gambit, a move, latterly, again thought by many of the strongest players of the present day to be the best at the second player's command. An English amateur of great Chess force, in a letter to the "Chess World Magazine" for '66–'67, considers this line of play to be Black's "most satisfactory defence."

4. P. to Q. fourth.

[(If—
4. P. × K. B. P. (or 1). } 4. P. — K. 5.
} or 4. P. — Q. 3).
— 1. —
(If—
4. *B.* — Q. *Kt.* 5. 4. P. × K. P.)]

4. P. to Q. third.

5. Q. P. takes K. P.

K. Bishop to Q. Knight's fifth appears to lead to perpetual check in a few moves. See "Chess World Magazine," '66–'67, p. 282.

| | |
|---|---|
| | 5. K. B. P. takes K. P. |
| 6. K. Kt. to K. Kt. fifth. | 6. Q. Kt. takes K. P. |

Pawn to Queen's fourth for Black is given in "Praxis."

| | |
|---|---|
| 7. K. Kt. takes K. P. | 7. P. to Q. fourth. |

Black sometimes brings out his Q. Bishop to K. Bishop's fourth.

| | |
|---|---|
| 8. Q. to K. R. fifth (ch.). | 8. Q. Kt. to K. Kt. third. |

See "Chess Players' Magazine" for '65, p. 325; and "Westminster Papers," '70–'71, p. 153.

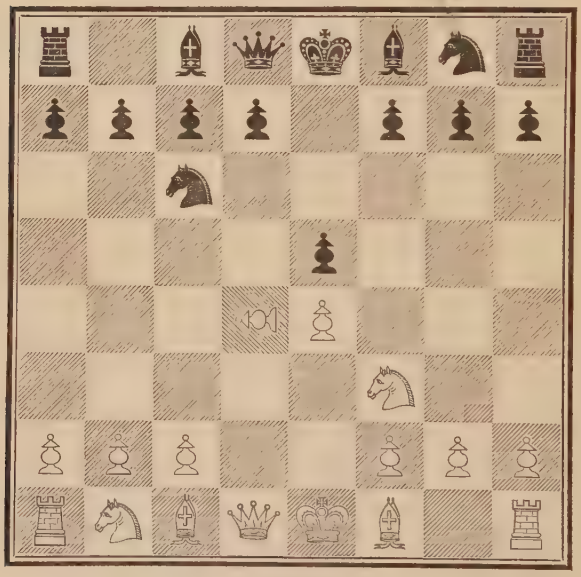
## THE SCOTCH GAMBIT.

Sometimes called the "Queen's Pawn two Attack" in the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. *P. to Q. fourth.* | |

White now offers a Pawn called a Gambit.

BLACK.



WHITE.

DIAGRAM No. 7.

[*The Scotch Gambit.*]

Position after *White's third move,* which gives the name to the Opening.

*Synopsis.*

It appears to be pretty generally admitted that Black should *capture* the Pawn in one of the two ways open to him, or else he gets an inferior game.

} See Game I. for 3. K. P. takes Q P.
} „ „ II. for 3. Q. Kt. takes Q. P.

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 7, p. 62). | 3. *K. P. takes Q. P.* (Game I.). |

And we have a variation of the "Central Gambit" in the *Miscellaneous* Regular Openings. Capturing the Pawn thus is more frequent than with the Knight, as in Game II.

4. K. B. to Q. B. fourth.

White could also at once recover the Pawn, see A., p. 64. Should he *now* play Pawn to Q. Bishop's third, we have the principle of the "Danish Gambit," which is itself a variation of the "Central Gambit."

4. K. B. to Q. B. fourth.

Black defends the Gambit Pawn. If he play K. Knight to K. Bishop's third, we have a position of the "Two Knights Game;" and, if he advance Pawn to Q. third, one in "Philidor's Defence."

| | [If— |
|---|---|
| | 4. B. — Q. Kt. 5 (ch.). |
| 5. P. — Q. B. 3. | 5. P. × P. |
| 6. P. × P. | 6. B. — Q. R. 4. |
| 7. *P. — K. 5.* | |

White's seventh move is "Mr. Cochrane's Attack—the first player being minus a Pawn. Had White Castled on the *sixth* move, it is questionable whether Black could wisely take the Q. Knight's Pawn.]

5. P. to Q. B. third,

Attacking the Gambit Pawn.

| [(If— | |
|---|---|
| 5. Kt. — K. Kt. 5 (or 1). | 5. Kt. — K. R. 3. |
| 6. Kt. × K. B. P. (or x). | 6. Kt. × Kt. |
| 7. B. × Kt. (ch.). | 7. K. × B. |
| 8. Q. — K. R. 5 (ch.) | 8. P. — K. Kt. 3. |
| 9. Q. — Q. 5 (ch.). | 9. K. — Kt. 2. |
| 10. Q. × B. | 10. R. — K. sq. |

Black's tenth move is considered by some to be better than Pawn to Q. third or fourth, the last being generally known as the "Cochrane-Schumoff" Counter Attack. An able writer in the "Quarterly Chess Chronicle," '68, '69, p. 23, considers, however, that Black, by playing Pawn to Q. third, *followed* by Rook to King's square, "can ensure the gain of a Pawn with less risk than in the Cochrane-Schumoff variation.")

— x. —

(If—
6. *Q.* — *K. R.* 5. } 6. Q. — B. 3.
} or 6. Q. — K. 2.

Authorities differ as to which is the better square for Black to play his Queen on.)

— 1. —

(If—
5. *Cas.* 5. Kt. — K. B. 3 (or y.)

And we have by a transposition of moves on both sides, "Max Lange's Attack" in the "Giuoco Piano" Opening).

— y. — (If—
5. P. — Q. 3.
6. P. — Q. B. 3 (or z.) 6. B. — K. Kt. 5.

Black's last move is known as Herr Anderssen's invention, and is supposed to completely counteract White's attack. See "Chess Players'" Magazine for 1864, p. 136).

— z. —

(If—
6. *P* — *Q. Kt.* 4.

We have the position termed the "Scotch Evans" in Mr. Wormald's Chess Openings, p. 48.)]

5. K. Kt. to K. B. third.

And we have another and well-known position in the "Giuoco Piano" Opening, which, according to Major De Jaenisch, is Black's best line of play to this form of the Scotch Gambit Attack. Black still sometimes plays, at this stage, Pawn to Queen's sixth.

6. P. to K. fifth,

Attacking the King's Knight.

[(If—
6. Cas. (or l.) 6. P. — Q. 3) or (Kt. × P.)
(If—
6. *P.* × *P.* — 1. — } 6. B. — Kt. 5 (ch.).
} or 6. P. — Q. 4.)]

6. P. to Q. fourth.

Black counter attacks the K. Bishop.

| | |
|---|---|
| 7. K. B. to Q. Kt. fifth. | 7. K. Kt. to K. fifth. |
| 8. P. takes Gambit P. | 8. K. B. to Q. Kt. 3. |
| 9. Castles. | 9. Castles. |

And White has recovered the Pawn surrendered on the *third* move.

---

## A.

Variation on *White's fourth* move in Game I.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 7, p. 62). | 3. K. P. takes Q. P. (Game I.). |
| 4. *K. Kt. takes Gambit P.* | |

White now *at once* retakes the Pawn, much played latterly.

4. K. B. to Q. B. fourth.

For Mr. Pulling's Counter Attack, see $\frac{A}{1}$., *infra.*

[(If—
4. Kt. × Kt. (or 1).
5. Q. × Kt.
And White's Queen is well placed).

— 1. —

(If—
4. *Q. — K. B.* 3.
5. B. — K. 3. 5. B. — Q. B. 4.)]

5. Q. B. to K. third. 5. Q. to K. B. third.

Considered stronger than placing the Queen on K. second, or Rook's fifth.

6. P. to Q. B. third. 6. K. Kt. to K. second.

And it appears an unsettled point whether White should now play out his K. Bishop to K. second, to Q. Bishop's fourth, or at once play (instead of at a *later* period) Pawn to K. Bishop's fourth. For an interesting article on these debatable points, by an able English player, see the (York) "Quarterly Chess Chronicle," '68–'69. See also games played in the Warsaw Tournament, "Chess World," '68–'69.

---

$\frac{A}{1}$.

*Mr. Pulling's Counter Attack.*

Sub-variation on *Black's fourth* move in variation A. of Game I.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 7, p. 62). | 3. K. P. takes Q. P. (Game I.). |
| 4. K. Kt. takes Gambit P. | 4. *Q. to K. R. fifth.* |

Black's last move, attacking the King's Pawn, is *Mr Pulling's*, in place of bringing out the Bishop, as in variation A., *supra.*

5. K. Kt. to Q. Kt. fifth.

*Herr Horrwitz's* reply to Mr. Pulling, threatening to win the "Exchange." White has other moves at this stage, see $\frac{A}{2}$., p. 67.

5. Q. takes K. P. (ch.).

[(If—
5. B. — Q. B. 4.
6. Q. — K. B. 3. 6. Kt. — Q. Kt. 5 (or x).
7. Kt. × P. (ch.). 7. K. — Q. sq.
8. Q. — K. B. 4. 8. Kt. × P. (ch.).
9. K. — Q. sq. 9. Q. × Q.
And *both sides* win the "Exchange." See Mr. Staunton's "Handbook.")

— x. — (6. *B.* — *Q. Kt.* 3.
7. B. — K. B. 4. 7. P. — Q. 3.
8. Kt. — Q. 2. 8. P. — Q. R. 3.
9. B. — K. Kt. 3. 9. Q. — K. B. 3.
See "Quarterly Chess Chronicle," '70, '71, p. 88, Correspondence Game between Birmingham and Bristol, to test this variation.)]

6. K. B. to K. second. 6. K. B. to Q. Kt. fifth (ch.).
7. Q. Kt. to Q. second.

[If—
7. B. — Q. 2. 7. K. — Q. sq.
Black moves his King to save the loss of the "Exchange;" and, having gained a Pawn, is considered by many players to have a full equivalent for this displacement of his King.]

The following is an interesting continuation of the main variation played between two fine players at the Baden Chess Congress, 1870, taken from the "Era" newspaper of 11th Dec., '70, viz.:—

7. Q. takes K. Kt. P.

Black now gives up the "Exchange." The "Era" here remarks, "very daring, but the sacrifice enables Black to organize a superb attack."

8. K. B. to K. B. third,

Attacking the Queen, and defending the K. Rook.

8. Q. to K. R. sixth.
9. K. Kt. takes Q. B. P. (ch.). 9. K. to Q. sq.
10. K. Kt. takes Q. R.

Winning the "Exchange."

10. K. Kt. to K. B. third.
11. P. to Q. B. third. 11. K. R. to K. sq. (ch.).
12. K. B. *back* to K. 2. 12. Q. to K. Kt. 7.

Black attacks the King's Rook again.

13. K. R. to K. B. sq. 13. K. Kt. to Q. fourth,

"Threatening to play this Knight to K. Bishop's fifth." Black's K. Bishop is still *en prise* of the Pawn.

14. Q. Kt. to Q. B. fourth. 14. K. B. takes Q. B. P. (ch.).

## $\frac{A}{2}$.

*Mr. Fraser's new move.*

Sub-variation on *White's fifth* move in $\frac{A}{1}$. of Game I.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 7, p. 62). | 3. K. P. takes Q. P. (Game I.). |
| 4. K. Kt. takes Gambit P. | 4. Q. to K. R. fifth. |
| 5. *K. Kt. back to K. B. third.* | |

In the "Westminster Papers," '70–'71, p. 175, this retreat is given as recently suggested by Mr. Fraser, in reply to Mr. Pulling's move, in place of Herr Horrwitz's one, given in $\frac{A}{1}$. at p. 65.

This novel move attacks the Queen, giving up the King's Pawn for the sake of rapidly developing White's game. Should the second player take the Pawn, his King becomes exposed.

White has other moves to defend his King's Pawn at this stage of the game, in reply to Mr. Pulling, than either Herr Horrwitz's or Mr. Fraser's (the two latter leaving the King's Pawn undefended).

[(Viz.—
5. Kt. — Q. B. 3 (or 1). 5. B. — Q. Kt. 5.
6. Kt. × Kt. 6. Q. × P. (ch.).
(If— — 1. —
5. Q. — Q. 3 } 5. Kt. × Kt.
} or 5. Kt. — K. B. 3.)]

| | |
|---|---|
| | 5. Q. takes K. P. (ch.). |
| 6. K. B. to K. second. | 6. Q. Kt. to Q. Kt. fifth. |

---

### Game II. in Synopsis.

| | |
|---|---|
| 3. (See Diagram 7, p. 62). | 3. *Q. Kt. takes Q. P.* (Game II.) |

Black now takes the Pawn with the Knight (seldom played) in place of with the K. Pawn as in Game I. There is, consequently, no Gambit Pawn.

4. K. Kt. takes K. P.

Black now must defend or retreat his Q. Knight.

4. Q. Kt. to K. third.

5. K. B. to Q. B. fourth.

If White play, instead, Pawn to K. Bishop's fourth, we have "Mr. Laroche's" Attack. See "Praxis," p. 549.

5. K. Kt. to K. B. third.

6. Castles.

## THE TWO KNIGHTS GAME,

Sometimes called the Two Knights' *Defence*, in the "King's Knight's Opening."

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. K. B. to Q. B. fourth. | 3. *K. Kt. to K. B. third.* |

Black, by this move, counter attacks, and *evades* Evans's Gambit, which might be offered to him if he brought out his K. Bishop to Q. Bishop's fourth instead. This Opening could well be called the *Three* Knights Game.

BLACK.

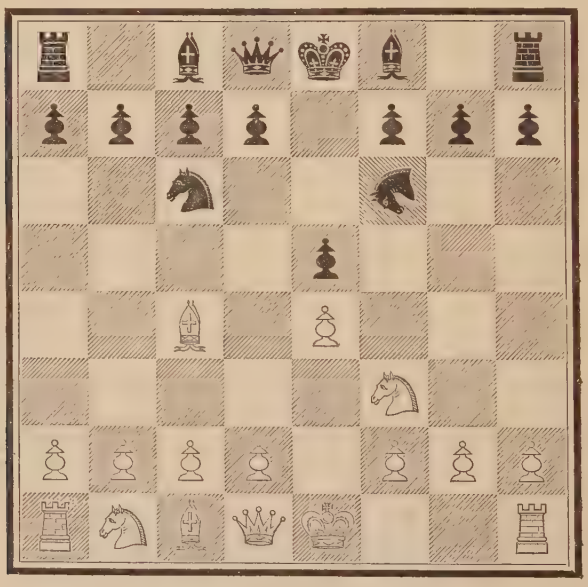


DIAGRAM No. 8.

WHITE.

[*The Two Knights Game.*]

Position *after Black's third* move, which gives the name to the Opening.

*Synopsis.*

White has several courses open to him, viz. :—

4. P. to Q. 4. now generally thought the best. See Game I.
or 4. K. Kt. to K. Kt. 5. often played. . . . ,, ,, II.
or 4. Castles, seldom played.
or 4. Q. Kt. to Q. B. 3. might be termed the *Four* Knights Game.
or 4. P. to Q. 3. results probably in a position of the Giuoco Piano.

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. ——— | 3. (See Diagram 8, p. 68). |
| 4. *P. to Q. fourth* (game I.). | 4. K. P. takes Q. P. |

And we have a position of the Scotch Gambit.

5. Castles.

[(If—
5. Kt. × P. (or 1). — 1. — 5. Kt. × P.)
(If—
5. *P.* — *K.* 5. 5. P. — Q. 4.
6. B. — Q. Kt. 5. 6. Kt. — K. 5.)]

5. K. Kt. takes K. P.

If Black play instead his K. Bishop to Q. Bishop's fourth, we have a similar position to Herr Max Lange's Attack in the Giuoco Piano Opening; and, according to the "Chess Players' Magazine," Black "ought to keep the won Pawn." He could also play that Bishop to King's second, preparing to Castle.

| | |
|---|---|
| 6. K. R. to K. sq. | 6. P. to Q. fourth. |
| 7. K. B. takes Q. P. | 7. Q. takes K. B. |
| 8. Q. Kt. to Q. B. third. | 8. Q. to K. R. fourth. |
| | or 8. Q. to Q. B. fifth. |

See "Chess Players' Magazine" for 1866, p. 33; and "Quarterly Chess Chronicle," '70–'71, p. 70.

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. ——— | 3. (See Diagram 8, p. 68). |
| 4. *K. Kt. to K. Kt.* 5 (Game II.). | |

Often played, but there seems to be a growing impression that the move is premature.

4. P. to Q. fourth.

Should Black, instead, take the King's Pawn with his K. Knight, White can capture the K. Bishop's Pawn with the Knight or Bishop.

5. K. P. takes Q. P.

White has won a Pawn, but Black has a fine free position.

5. Q. Kt. to Q. R. fourth.

[If—

5. K. Kt. × Q. P.

6. Kt. × K. B. P. 6. K. × Kt.

And Black has won a piece; the struggle is now to preserve it.

7. Q. — K. B. 3 (ch.). 7. K. — K. 3.

Black brings out his King to endeavor to keep the Knight.

8. Kt. — Q. B. 3.

White brings another attack on the Knight.

8. Q. Kt. — K. 2.

And Black another defence.

9. P. — Q. 4. 9. P. — Q. B. 3.

Black adds an extra guard. Had he, instead, taken the Queen's Pawn, White would, obviously, win the Knight by checking with his Queen. Black's King, it is true, is exposed, but Mr. Wormald considers that such exposure "is exceedingly deceptive," and that although in theory White has a won game, yet, in actual play, the attack often breaks down. See also "Chess Players' Magazine" for 1865, p. 297.]

6. K. B. to Q. Kt. fifth (ch.).

[If—

6. P. — Q. 3.

Often played by Mr. Morphy. The move, however, is attributed to Kieseritzky.

6. P. — K. R. 3.

7. Kt. — K. B. 3. 7. P. — K. 5.

8. Q. — K. 2. 8. Kt. × B.

9. P. × Kt. 9. B. — Q. B. 4.

10. P. — K. R. 3. 10. Cas.

11. Kt. — K. R. 2. 11. P. — Q. Kt. 4.

Black's last move is Dr. Suhle's. Mr. Morphy used to play the K. Knight to K. Rook's second. See "Chess Players' Magazine" for 1864, p. 200, and for 1865, pp. 321, 364. Either move, it is generally held, will give the second player the better position.]

6. P. to Q. B. third.

7. Q. P. takes Q. B. P. 7. Q. Kt. P. takes P.

8. Q. to K. B. third.

[If—

8. B. — K. 2. or Q. R. 4. 8. P. — K. R. 3.

Black drives back the Knight.]

Authorities differ as to White's best *eighth* move, but appear pretty well to agree that, against any of the above, Black obtains the better game.

8. Q. to Q. Kt. third,

9. K. B. to Q. R. fourth. 9. Q. B. to K. Kt. fifth.

Black having, on his previous move, defended his Q. Bishop's Pawn, now commences offensive operations himself.

10. Q. to K. Kt. third. 10. P. to K. R. third.
11. K. Kt. to K. B. or R third.

And, against either move, it appears to be generally thought that Black obtains the superior game by playing K. Bishop to Q. third. See "Quarterly Chess Chronicle," '70–'71, pp. 53, 54; and "Chess Players' Magazine" for 1865, pp. 299, 321, and 361; and for 1866, pp. 132, 202.

## THE HUNGARIAN DEFENCE,

In the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. K. B. to Q. B. fourth. | 3. *K. B. to K. second.* |

Black thus also (as in the Two Knights Game, Diagram 8, p. 68), *avoids* Evans's Gambit. The Opening may be classed as a semi-close one.

BLACK.

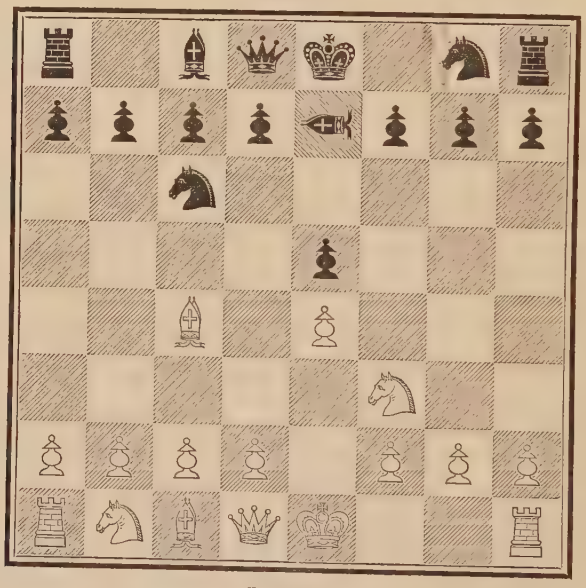


DIAGRAM No. 9.

WHITE.

[*The Hungarian Defence.*]

Position *after Black's third* move, which gives the name to the Opening.

| | |
|---|---|
| 4. P. to Q. fourth. | 4. P. to Q. third. |
| 5. Cas. | [(If— |
| 6. R. — K. sq. | 4. P. × P. (or 1). |
| | 5. Kt. — K. B. 3. |
| | 6. Cas. |

7. P. — K. 5.
8. Kt. × P.
9. Kt. × Kt.
10. B. — Q. 3.
And White has a good game).

7. Kt. — K. sq.
8. P. — Q. 4.
9. P. × Kt.

— 1. —

(If—
4. *Kt. — K. B. 3.*
5. Kt. × K. P.

5. P. × K. P.
6. B. × B. P. (ch.).
And White has won a Pawn.)]

5. P. to Q. B. third.

For advancing the Queen's Pawn on Q. Knight, see A. *infra*.

5. K. Kt. to K. B. third.

[If—
5. P. — K. B. 4.

6. Q. — Q. Kt. 3.
7. Q. — R. 4 (ch.).
8. B. × Kt.
9. P. × K. P.]

6. Kt. — Q. R. 4.
7. P. — Q. B. 3.
8. R. × B.

6. Q. to Q. B. second.

[If—
6. B. — K. 2.
7. P. — Q. 5.
And White will win a piece.]

6. Kt. × K. P.

6. Castles.

[(If—
6. B. — K. Kt. 5 (or 1).

7. B. — Q. Kt. 5).

— 1. —

(If—
6. *K. P. × P.*

7. P. × P.
8. P. × P.

7. P. — Q. 4.
8. K. Kt. × P.)]

7. K. B. to K. second.
8. Q. B. to K. third.

7. Q. B. to K. Kt. fifth.

And Black has nothing to fear.

---

A.

Variation on *White's fifth* move.

| *White.* | *Black.* |
|---|---|
| 3. ——— | 3. (See Diagram 9, p. 72). |
| 4. P. to Q. fourth. | 4. P. to Q. third. |
| 5. *P. to Q. fifth.* | 5. Q. Kt. home. |
| 6. K. B. to Q. third. | 6. Q. B. to K. Kt. fifth. |

[(If—
6. Kt. — Q. 2.

7. P. — Q. B. 4.
8. B. — Q. B. 2.
9. Kt. — Q. B. 3.

7. Kt. — Q. B. 4.
8. P. — Q. R. 4.
9. P. — Q. B. 3 (or x.))

— x. —

| | (If— |
|---|---|
| | 9. *P.* — *K. R.* 3. |
| 10. P. — K. R. 3. | 10. Kt. — K. B. 3. |
| 11. Cas. | 11. Cas.)] |
| 7. Castles. | 7. K. Kt. to K. B. third. |
| 8. P. to Q. B. fourth. | 8. P. to Q. B. third. |
| 9. Q. Kt. to Q. B. third. | 9. Q. Kt. to Q. R. third. |

And the game is even.

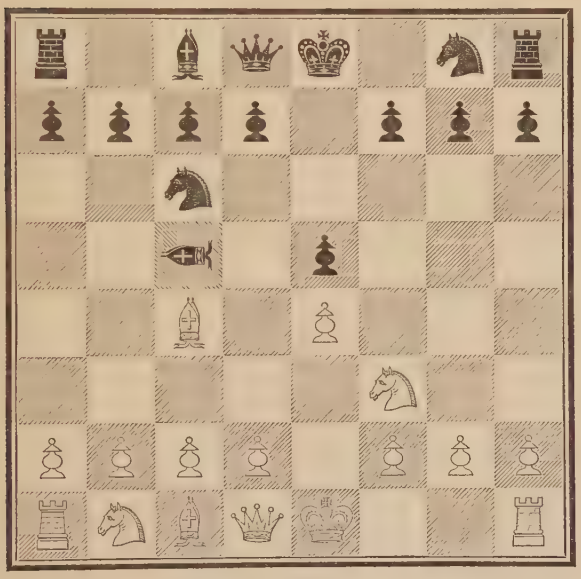
See "Chess Players' Magazine" for 1865, pp. 13, 199.

## THE GIUOCO PIANO OPENING,

In the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. K. B. to Q. B. fourth. | 3. *K. B. to Q. B. fourth, also* |

BLACK.



WHITE.

DIAGRAM No. 10.

[*The Giuoco Piano.*]

Position *after Black's third* move, which gives the name to the Opening.

*Synopsis.*

White has several lines of play, viz.:—

4. P. to Q. B. 3, often played. . . . . See Game I
or 4. Castles, do. . . . . ,, ,, II.
or 4. P. to Q. 3—sometimes—but thought too defensive.
or 4. Q. Kt. to Q. B. 3—seldom played.
or 4. P. to Q. Kt. 4—see Evans's Gambit, Diagram 11, p. 79.

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. ——— | 3. (See Diagram 10, p. 75). |
| 4. *P. to Q. B. third* (Game I.). | 4. K. Kt. to K. B. third. |
| | [If— 4. P. — Q. 3. 5. P. × P. |
| 5. P. — Q. 4.] | |
| 5. P. to Q. fourth. | |

White sometimes plays Pawn to Queen's *third*, or Castles. In the latter case, Black probably should move Pawn to Q. third, prior to Castling. See "Irish Sportsman and Farmer" of 4th Feb., '71.

5. P. takes P.

And we have now the well-known position in the Scotch Gambit, p. 64).

6. P. takes P.

For advancing the K. Pawn to King's fifth, see Scotch Gambit, p. 64).

| | |
|---|---|
| | 6. K. B. to Q. Kt. fifth (ch.). |
| 7. Q. B. to Q. second. | 7. K. B. takes Q. B. (ch.). |
| 8. Q. Kt. takes Q. B. | 8. P. to Q. fourth. |
| 9. K. P. takes Q. P. | 9. K. Kt. takes Q. P. |
| 10. Q. to Q. Kt. third. | 10. Q. Kt. to K. second. |
| 11. Castles. | 11. Castles. |

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. ——— | 3. (See Diagram 10, p. 75). |
| 4. *Castles* (Game II.). | 4. K. Kt. to K. B. third. |
| | [If— 4. P. — Q. 3. 5. Kt. — K. B. 3.] |
| 5. P. — Q. B. 3. | |
| 5. K. R. to K. sq. | |

For Herr Max Lange's Attack, see A., p. 77; and for Pawn to Queen's third, leading to Herr Steinitz's Counter Attack, see B., p. 78.

| | |
|---|---|
| [If— 5. P. — Q. B. 3. 6. Q. — K. 2. } or 6. P. — Q. 4. } or 6. B. — Q. 5.] | 5. Kt. × P. |
| | 5. Castles. |

[If—
5. Kt. — K. Kt. 5.
6. P. — Q. 4.]

| | |
|---|---|
| 6. P. to Q. B. third. | 6. P. to Q. third. |
| 7. P. to Q. fourth. | 7. K. B. to Q. Kt. third. |

---

A.

*Max Lange's Attack in the Giuoco Piano.*

Variation on *White's fifth* move in Game II.

| *White.* | *Black.* |
|---|---|
| 3. ——— | 3. (See Diagram 10, p. 75). |
| 4. Castles (Game II.). | 4. K. Kt. to K. B. third. |

Had Black wished to avoid the coming attack, he might have safely played Pawn to Queen's third.

5. *P. to Q. fourth.*

White's last move is Max Lange's Attack. White might here also offer Evans's Gambit, a move later than ordinarily played. In one of the games in the Dublin Correspondence Tourney, 1871, the first player moved here K. Bishop to Queen's fifth, when Black Castled, as he would have recovered the Pawn with a fine game, had White taken the King's Pawn after taking off the Q. Knight.

5. K. P. takes Q. P.

And we have a position in the Scotch Gambit. Authors differ as to whether Black should capture the Pawn, as in the text, or with the Bishop. See an able article, contributed by a strong player to the "Westminster Papers," '70–'71, p. 121. Taking with the Bishop appears to make Black's course more easy,

[Viz.:—
5. B. × P.
6. Q. Kt. × Kt.
7. P. — Q. 3.
8. P. × P.
9. B. — K. 3.
or 9. Q. — K. 2.]

6. K. Kt. × B.
7. P. — K. B. 4.
8. P. × P.
9. B. — K. Kt. 5.

| | |
|---|---|
| 6. P. to K. fifth. | 6. P. to Q. fourth. |
| 7. K. P. takes K. Kt. | 7. Q. P. takes K. B. |
| 8. K. R. to K. sq. (ch.). | |

[If—
8. P. × Kt. P.

8. R. — Kt. sq.]

8. Q. B. to K. third.
or 8. K. to K. B. sq.

Authorities differ as to Black's best eighth move. See Mr. Wormald's and Mr. Longman's "Chess Openings" and "Praxis," p. 115.

B.

*Herr Steinitz's Counter Attack in the Giuoco Piano.*

Variation on *Black's eighth* move, in Game II.

| *White.* | *Black.* |
|---|---|
| 3. ——— | 3. (See Diagram 10, p. 75). |
| 4. Castles (Game II.). | 4. K. Kt. to K. B. third. |
| 5. P. to Q. third. | |

Often played in lieu of Max Lange's Attack, at p. 77.

| | |
|---|---|
| | 5. P. to Q. third. |
| 6. Q. B. to K. Kt. fifth. | |

A natural move, and one frequently adopted.

| | |
|---|---|
| | 6. P. to K. R. third. |
| 7. Q. B. to K. R. fourth. | 7. P. to K. Kt. fourth. |

Black's seventh move has hitherto, in this and like positions, been generally considered weak, as, in thus driving the Bishop, he exposes his left wing.

| | |
|---|---|
| 8. Q. B. to K. Kt. third. | 8. *P. to K. R. fourth.* |

Black's eighth move constitutes the novelty of the brilliant player, Herr Steinitz, threatening to win the Bishop by the further advance of the K. Rook's Pawn, and leaving his own K. Knight's Pawn unguarded, which, however, cannot well be taken, according to "Congress Book," 1862, p. 102; and the (York) "Quarterly Chess Chronicle," 1869, p. 161. Suppose, however, the Pawn *to be* taken,

Viz. :—

| | |
|---|---|
| 9. K. Kt. takes K. Kt. P. | 9. P. on to K. R. fifth. |
| 10. K. Kt. takes K. B. P. | |

Attacking Queen and K. Rook.

| | |
|---|---|
| | 10. K. R. P. takes Q. B. |

Black gives up his Queen.

| | |
|---|---|
| 11. K. Kt. takes the Q. | |
| | 11. Q. B. to K. Kt. fifth. |

And Black has a fine, but complex, counter attack.

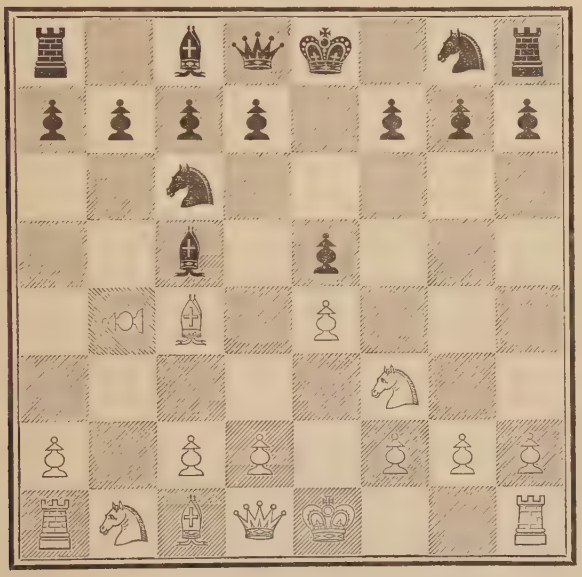
## CAPTAIN EVANS'S GAMBIT,

In the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. Q. Kt. to Q. B. third. |
| 3. K. B. to Q. B. fourth. | 3. K. B. to Q. B. fourth. |
| 4. *P. to Q. Kt. fourth.* | |

A variation of the "Giuoco Piano" Opening, and a left wing Gambit.

BLACK.



WHITE.

DIAGRAM No. 11.

[*Evans's Gambit.*]

Position *after White's fourth* move, which gives the name to the Opening.

White now offers to give up a Pawn, the most brilliant of all the Gambits, and one most frequently played, enabling him to organize attacks on both wings and centre, as opportunities offer.

4. K. B. *takes* Q. Kt. P.

For refusing the Gambit, see Diagrams 17 and 18, a course, however, Black now seldom adopts, the defence after acceptance being easier and better understood than formerly, proved by the *frequency* of taking the Pawn.

5. P. to Q. B. third.

Driving away the Bishop, which has five squares to retreat to.

*Synopsis.*

See Game I. for 5. K. B. to Q. R. 4.
,, ,, II. for 5. K. B. to Q. 3.
,, ,, III. for 5. K. B. to Q. B. 4.

The last game is the one most frequently played. The moves of Bishop home, or to King's second, are, we may almost say, never adopted.

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 4. (See Diagram 11, p. 79). | 4. K. B. takes Q. Kt. P. |
| 5. P. to Q. B. third. | 5. *K. B. to Q. R. fourth* (Game I.). |
| 6. P. to Q. fourth. | |

Generally considered stronger than Castling.

| | |
|---|---|
| | 6. K. P. takes Q. P. |
| 7. Castles. | 7. Q. P. takes Q. B. P. |

Black is now *three* Pawns ahead. His last move, however, up to the present, has been almost universally decried. In the "Chess World Magazine," '66–'67, p. 370, we find a note (which will serve as an example) on this move, as follows:—"This capture is condemned by all the chief authorities on the game; and rightly so, since it gives the first player invaluable time to mature his attack." In the recent Congress at Baden, nevertheless, Herr Neumann, in his Match Game with Herr Anderssen, *did* take the *third* Pawn, and in the "Illustrated London News" of 11th March, '71, we find the following observations, viz.:—"An opinion appears to be gaining ground among our best players that the capture of this Pawn is as good a line of defence as retreating the Bishop, or moving Pawn to Q. third."

We call attention to this move, because adopted in so important a tournament, between two such strong players; and because, in regard to it, both theory and practice appear to be changing, and

also to show the great difficulty there exists in pronouncing an *ex cathedrâ* opinion upon the great majority of variations in the Openings. The following was the continuation in the Match Game at Baden, above quoted, which was won by the second player, Herr Neümann.

Viz.:—

| | |
|---|---|
| 8. Q. to Q. Kt. third. | 8. Q. to K. B. third. |
| 9. P. to K. fifth. | 9. Q. to K. Kt. third. |
| 10. Q. Kt. takes Q. B. P. | |

Recovering one of the three Pawns.

10. K. Kt. to K. second.

And Black has still two Pawns more.

---

GAME II. IN SYNOPSIS.

*Kieseritzky's Defence.*

| *White.* | *Black.* |
|---|---|
| 4. See Diagram 11, p. 79). | 4. K. B. takes Q. Kt. P. |
| 5. P. to Q. B. third. | 5. *K. B. to Q. third* (game II.) |

Black's last move was advocated by Kieseritzky. It is seldom played. We give it, however, to call attention to a line of play adopted with much success by Mr. Pim, one of the strongest players of the "City and County of Dublin" Chess Club, viz.:—

6. P. to Q. fourth.

[If—
6. Cas. 6. Kt. — Q. R. 4.
Black attacks the K. Bishop, which cannot now well go—as in the ordinary variations of the Gambit—to Q. third (White's Q. Pawn not being yet moved), and taking the K. Bishop's Pawn is generally believed to be unsound.]

6. Q. to K. second.

7. Castles.

[If—
7. P. × K. P. 7. Q. Kt. × P.]

So far, the moves in the large type are the same as those given in Mr. Wormald's Work, p. 88, but Black there brings out his K. Knight to K. Bishop's third. Mr. Pim's line of play consists in a departure at this point, viz.:—

7. *P. to K. B. third.*

Black could also play Q. Knight to Q. Rook's fourth.

| | |
|---|---|
| 8. K. Kt. to K. R. fourth. | 8. P. to Kt. third. |
| 9. P. to K. B. fourth. | 9. P. takes Q. P. |
| 10. Q. B. P. takes Q. P. | 10. Q. Kt. takes Q. P. |

Probably White's *ninth* move in the above variation (sent to us by Mr. Pim) is premature; and that he should, prior to that, play King to Rook's square, bring out his Queen's pieces, or advance Pawn to Queen's fifth, thus driving the Q. Knight out of the game for a while.

---

GAME III. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 4. (See Diagram 11, p. 79). | 4. K. B. takes Q. Kt. P. |
| 5. P. to Q. B. third. | 5. *K. B. to Q. B. fourth* (Game III.). |

Black's last move is the one by far the most frequently played. A similar position sometimes occurs in the "Wing Gambit" in the Two K. Bishops' Opening.

| | |
|---|---|
| 6. P. to Q. fourth. | 6. K. P. takes Q. P. |
| 7. Castles. | |

[(If—
7. P. × P. — 7. B. — Kt. 3 (or 1).
8. Cas. — 8. P. — Q. 3.)
— 1. —
(If—
7. *B. — Kt.* 5 (ch.).
Good players differ as to the advisableness of this check.
8. K. — B. sq. — 8. Q. — K. 2.
9. P. — Q. R. 3. — 9. B. — R. 4.
10. R. — Q. R. 2. — 10. P. — Q. Kt. 3.
11. Q. R. — K. 2. — 11. Q. B. — Q. Kt. 2.
And the question is, has White an equivalent position for the displacement of his King?)]

7. P. to Q. third.

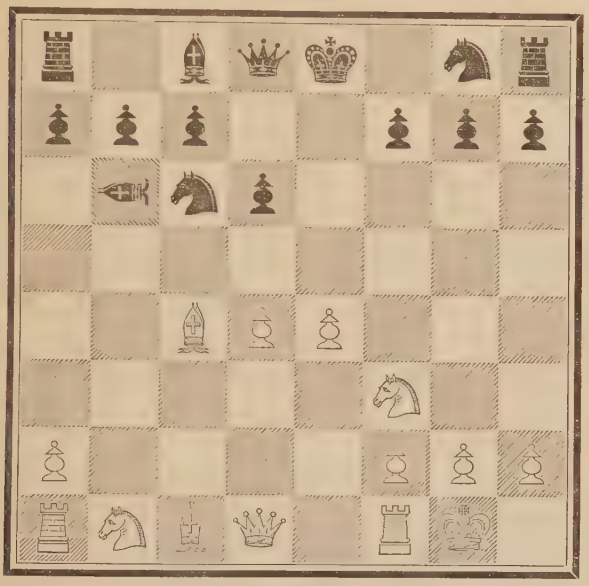
[(If—
7. P. × Q. B. P. (or 1. 2.)
8. Q. — Kt. 3).
— 1. —
(If—
7. *P. — Q.* 6.
8. Q. — Q. Kt. 3.
or 8. Q. × P.
or 8. Kt. — Kt. 5).
— 2. —
(If—
7. *Kt. — K. B.* 3.
8. P. × P. — 8. B. — Q. Kt. 3.
9. P. — K. 5.)]

| | |
|---|---|
| 8. Q. B. P. takes Q. P. | 8. *K B to Q Kt. third.* |

Thus far we have the usual moves, which are sometimes played in a different order.

The following Diagram, No. 12, shows the position at this point *after* the foregoing *eight* moves (large type) on either side:—

BLACK.



WHITE.

DIAGRAM No. 12.

Position *after Black's eighth* move.

White has a great variety of moves here, viz.:—

9. Q. B. to Q. Kt. 2.—often played.
or 9. Q. Kt. to Q. B. 3. ,, (See Diagram 13.
or 9. P. to Q. 5. ,,
or 9. P. to K. 5. —seldom played.
or 9. K. Kt. to Kt. 5. ,,
or 9. P. to K. R. 3. ,,
or 9. K. B. to Q. Kt. 5. ,,
or 9. Q. B. to Q. R. 3. ,,
or 9. K. R. to K. sq. ,,
or 9. K. B. takes K. B. P. (ch.)—considered unsound.
or 9. P. to Q. R. 4. —seldom played.

The majority of the above can be met by Black playing Q. Knight to Q. Rook's fourth. The order in which the first three moves are played varies, bringing about, however, similar or akin

positions. Mr. Rynd, a strong player, and Hon. Secretary to the "City and County of Dublin" Chess Club, suggests that White by playing the last-named move—an old one revived (P. to Q. Rook's fourth) earlier, viz., at move *eight* instead of nine, may obtain a fine game, securing the K. Bishop on its present diagonal when attacked by the Q. Knight, and not objecting to Black checking with the Bishop at Q. Knight's fifth. See "Irish Sportsman and Farmer" newspaper, Jan., '71.

[(Viz.:—
7. B. P. × P. in place of Castling. 7. B. — Kt. 3 (or 1).
8. *P.* — *Q. R.* 4. 8. Kt. — R. 4.
9. B. — R. 2). 9. P. — Q. B. 3, or Q. 3.
— 1. —
(If—
8. *B.* — *Kt.* 5 (ch.).
9. K. B. sq. &c.)]

The defence to Evans's Gambit appears to be easier than formerly, owing to Herr Paulsen's invention of playing the K. Knight to King's *second* after the other Knight has been played to Q. Rook's fourth, an *important* point to be remembered.

Herr Steinitz, at the recent Chess Congress at Baden, played the K. Knight to *K. Rook's third* (the Q. Knight having been previously moved to *King's second* instead of to Q. R. fourth); but the move does not appear to be yet much played. Coming, however, from so fine a player, in so important a tourney, and against an antagonist so redoubtable as Herr Anderssen, the move will doubtless find favorites.

In a "Plea for Open Games," communicated to the "Chess World Magazine," '66–'67, p. 185, the writer, an able English analyst, remarks, "that the modern form of the Evans-Gambit is more favorable to the defence than that which was in vogue a few years ago. After the eight 'normal' moves, as they are called in *Theorie und Praxis*, the key-move is 9. Kt. to Q. R. fourth, whatever form of the attack White adopts." We would add, in the *majority* of White's attacks.

9. *Q. B. to Q. Kt. second.* 9. Q. Kt. to Q. R. fourth.

[If—
9. Kt. — K. 2.
Black should first have played the Q. Knight to Rook's fourth.
10. Kt. — K. Kt. 5. 10. Cas.
Black adds to his error at move nine. He should here have played Pawn to Queen's fourth. See "Chess World Magazine," '68, '69, p. 215.
11. Q. — R. 5.
Threatening mate.
11. P. — K. R. 3.
If Black play Rook to King's square, he is mated in two moves.
12. Kt. × K. B. P. 12. R. × Kt.
Black would lose his Queen if he moved her.
13. B. × R. (ch.).
White has now gained the "Exchange."

10. P. to Q. fifth. 10. K. Kt. *now* to K. second.

If Black take the K. Bishop, White takes K. Knight's Pawn, winning the "Exchange."

11. *K.* B. to Q. third.

Should White prefer to allow Black to take off this Bishop, he can obviously recover the piece by checking with Queen at Q. Rook's fourth; but should he take the K. Knight's Pawn with *the other* Bishop, the following variation, one of the most beautiful of all the gems in the Chess Openings—attributed to Herr Paulsen—occurs,

[(Viz.:—

| | |
|---|---|
| 11. *Q. B.* × K. Kt. P. | 11. R. — K. Kt. sq. |
| 12. Q. B. — Q. 4. | 12. Kt. × K. B. |
| 13. Q. — R. 4 (ch.). | 13. Q. — Q. 2. |
| 14. Q. × Kt. | 14. R. × *Kt. P.* (ch.). |

If White now take the proffered Rook, he is mated in four moves; and if he capture it not, Black plays as follows:—

| | |
|---|---|
| 15. K. — R. sq. | 15. Q. — R. 6. |
| 16. Q. Kt. — Q. 2. | 16. Kt. — K. Kt. 3. |
| 17. R. — K. Kt. sq. | 17. Kt. — K. R. 5. |
| 18. B. × B. | 18. B. — Kt. 5. |
| 19. Q. — Q. Kt. 3 (or x). | 19. Cas. (Q. R.) |

"And Black has the better game.")

(If— — x. —

| | |
|---|---|
| 19. Q. — *Q. B.* 3. | 19. B. × Kt. |
| 20. Kt. × B. | 20. R. × R. P. (ch.). |

And Black wins the Queen. See "Chess Players' Magazine" for 1865, p. 18.)]

11. Castles.

[(If—

| | |
|---|---|
| | 11. Kt. — Kt. 3. |
| 12. Kt. — Q. B. 3. | 12. Cas. |
| 13. Q. — Q. 2. | 13. B. — Q. 2. |
| 14. Kt. — K. 2. | 14. P. — Q. B. 4. |
| 15. Kt. — K. Kt. 3. | 15. B. — Q. B. 2. |

Black should have played Pawn to K. Bishop's third. The following continuation now occurred in the match between Herren Anderssen and Steinitz,

Viz.:—

| | |
|---|---|
| 16. *B.* × *Kt.* P. | 16. P. — K. B. 3 (or x, y).] |
| 17. B. × R. | 17. Q. × B. |

And White has won the "Exchange.")

— x. — (If—

| | |
|---|---|
| | 16. *K.* × *B.* |
| 17. Kt. — K. R. 5 (ch.). | 17. K. — R. sq. |
| 18. Q. — K. R. 6. | 18. R. — K. Kt. sq. |
| 19. Kt. — K. Kt. 5. | |

And White mates, or wins the Queen.)

— y. — (If—

| | |
|---|---|
| | 16. *R.* — *K.* sq. |
| 17. Q. — K. R. 6. | 17. P. — K. B. 3. |
| 18. P. — K. 5. | |

And Black has no way of escape." "Chess World Magazine," '66, '67, p. 207.)]

12. Q. Kt. to Q. B. third. 12. P. to K. B. third.

According to the "Westminster Papers," '70–'71, p. 174, it is time enough to play this move when White has brought round his Q. Knight to *K. Knight's third.* Placing the K. Knight at K. Knight's third is often played at this stage. See A., p. 87.

[(If—

| | |
|---|---|
| | 12. P. — Q. B. 3. |
| 13. Q. Kt. — K. 2 (or 1). | 13. P. — K. B. 4. |
| 14. R. — Q. B. sq. | 14. P. × K. P. |

15. K. B. × P.) 15. Q. B. — K. B. 4.
(If— — 1, —
13. Q. — Q. 2. 13. P. — K. B. 4.
14. Q. R. — K. sq. 14. B. P. × P.)]

13. Q. Kt. to K. second. 13. P. to Q. B. fourth.

Black sometimes plays Pawn to Q. Bishop's *third*, Herr Steinitz's move, the one in the text being preferred by Herr Paulsen.

14. Q. R. to Q. B .sq.

[If—
14. K. — R. sq. 14. Kt. — Kt. 3.
Black prepares to occupy King's fourth square with his *K.* Knight (when White moves his K. Knight away from the K. Bishop's third); and to play his Q. Knight to Q. Bishop's fifth, when opportunity occurs.]

14. K. B. to Q. B. second.

Black's last few moves are sometimes played in a different order.

15. Q. Kt. to K. Kt. third.

White has now both his Knights on the King's side. A modern form of the game is for White to play his Q. Rook to Q. Bishop's third, and endeavor, as opportunity may offer, to play over this Rook to King's side, but the manœuvre requires considerable time to successfully develop, and is consequently but seldom attempted.

15. Q. R. to Q. Kt. sq.

Black's last move is attributed to Herr Neümann, the object appearing to be to push forward the Pawns on the *Queen's* side, while White is attacking on the King's.

16. K. Kt. to K. R. fourth. 16. K. Kt. to K. Kt. third.

This Knight is generally played by Black to this square at an earlier stage of the game. See Variation A., p. 87.

17. K. Kt. to K. B. fifth. 17. P. to Q. Kt. fourth.
18. Q. Kt. to K. R. fifth. 18. P. to Q. B. fifth.
19. K. B. to Q. Kt. sq. 19. Q. B. takes K. Kt.
20. K. P. takes Q. B. 20. K. Kt. to K. fourth.
21. P. to K. B. fourth. 21. K. Kt. to Q. second.

See "Quarterly Chess Chronicle," '70–'71, pp. 213, 214.

## A.

Variation on *Black's twelfth* move in game III.

| *White.* | *Black.* |
|---|---|

The first eleven moves are the same on either side as those in large type in the preceding main variation, viz:—

| | |
|---|---|
| 8. ——— | 8. (See Diagram 12, p. 83). |
| 9. Q. B. to Q. Kt. second. | 9. Q. Kt. to Q. R. fourth. |
| 10. P. to Q. fifth. | 10. K. Kt. to K. second. |
| 11. K. B. to Q. third. | 11. Castles. |
| 12. Q. Kt. to Q. B. third. | 12. *K. Kt. to K. Kt. third.* |

Black now plays this Knight—as is most customary—prior to moving the K. Bishop's Pawn, as at p. 85.

[If—

| | |
|---|---|
| 12. P. — K. B. 4. | |
| 13. P. — K. R. 3. | |
| 14. B. × Kt. | |
| 15. P. × P. | |
| 16. P. — Q. 4. | |
| 17. P. — Q. 5. | |
| 18. K. Kt. — B. 4. | |
| 19. Kt. — Q. 3. | |
| 13. Kt. — Kt. 5. | |
| 14. Kt. — K. 6. | |
| 15. P. × B. | |
| 16. Q. Kt. × P. | |
| 17. Q. — Kt. 4. | |
| 18. P. — K. B. 4. | |
| 19. Q. B. — R. 3. | |
| 20. Q. — K. Kt. 6. | |

And White "wins easily."

| | |
|---|---|
| 13. Q. Kt. to K. second. | 13. P. to Q. B. fourth. |
| 14. Q. to Q. second. | 14. P. to K. B. third. |
| 15. K. to R. sq. | 15. Q. B. to Q. second. |
| 16. K. Kt. to K. sq. | 16. K. Kt. to K. fourth. |

Black could also play, "without danger," Pawn to Q. Rook's third.

[Viz.:—

| | |
|---|---|
| 16. P. — Q. R. 3. | |
| 17. Q. B. — Kt. 4. | |
| 18. P. — Q. B. 5. | |
| 17. P. — K. B. 4. | |
| 18. Q. R. — Q. B. sq. | |

17. Q. R. to Q. B. sq.

[If—

| | |
|---|---|
| 17. Q. Kt. — B. 5. | |
| 18. Q. Kt. × Q. B. | |
| 19. K. Kt. × K. B. | |
| 20. Q. — K. sq. | |
| 21. B. — Q. Kt. 4. | |
| 17. P. — K. B. 4. | |
| 18. Q. — Q. B. sq. | |
| 19. Q. × Q. Kt. | |
| 20. K. Kt. × K. Kt. | |
| 21. Q. Kt. — K. Kt. 3. | |
| 22. R. — K. B. 3. | |

"Black maintains his Pawn, with a good position," and has his two Bishops against White's two Knights.]

| | |
|---|---|
| | 17. P. to Q. R. third. |
| 18. P. to K. B. fourth. | 18. K. Kt. takes K. B. |
| 19. K. Kt. takes K. Kt. | 19. Q. B. to Q. Kt. fourth. |
| 20. P. to K. B. fifth. | 20. Q. Kt. to Q. B. fifth. |

And White's attack is exhausted. "See Chess Players' Magazine"

for 1866, p. 117. Black's object in these and akin variations, "being to bring his Q. Knight into play, and to prevent White from establishing a Knight at King's sixth." The foregoing are a few variations from games played by masters of the game, to exhibit the character of the modern defences to this wonderful Gambit, of which it may be said that

> "Age cannot wither it, nor custom stale
> Its infinite variety."

See "Chess World Magazine," '65–'66, p. 362.

## MR. FRASER'S ATTACK,

### In Evans's Gambit.

| *White.* | *Black.* |
|---|---|

The first *eight* moves on either side are the same as in Diagram 12, p. 83.

9. Q. Kt. to Q. B. third. 9. Q. B. to K. Kt. fifth.

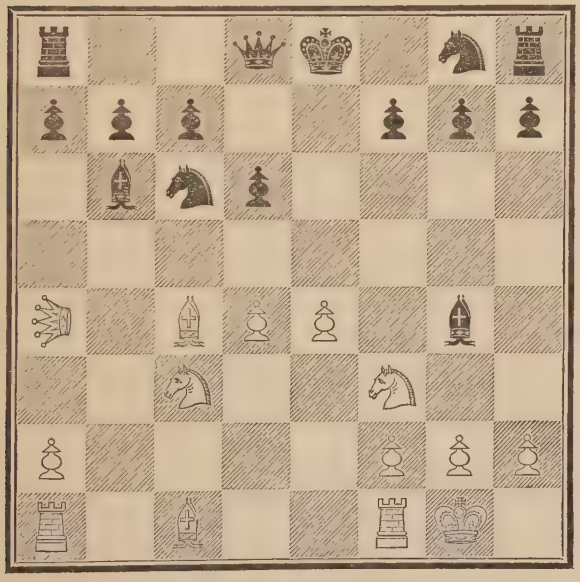
Black's best move now is generally considered to be Q. Knight to Q. Rook's fourth, *evading* Mr. Fraser's Attack (and consequently Mr. Mortimer's, which is a variation of it), when the game generally resolves itself into one of the ordinary forms of Evans's Gambit.

[Viz. :—

| | |
|---|---|
| | 9. Kt. — Q. R. 4. |
| 10. B. — Q. 3. | 10. K. Kt. — K. 2. |
| 11. B. — Kt. 2. | 11. Cas.] |

10. *Q. to Q. R. fourth.*

BLACK.



WHITE.

DIAGRAM No. 13.

[*Mr. Fraser's Attack.*]

Position *after White's tenth* move.

This constitutes Mr. Fraser's Attack. (Some players prefer moving K. Bishop to Q. Knight's fifth, when Black could bring

back his Q. Bishop to Q. second, or retreat his King to K. Bishop's square, with a slightly constrained game).

10. Q. B. takes K. Kt.

For Bishop to Queen's second, leading to Mr. Mortimer's Attack, see Diagram 14, p. 91.

[If—
10. K. — B. sq.
11. P. — Q. 5.]

| | |
|---|---|
| 11. P. to Q. fifth. | 11. Q. B. back to Kt. fifth. |
| 12. Q. P. takes Q. Kt. | 12. Q. Kt. P. takes Q. B. P. |
| 13. Q. takes Q. B. P. (ch.). | |

"Praxis" gives Pawn to King's fifth for White.

| | |
|---|---|
| | 13. Q. B. to Q. second. |
| 14. Q. to Q. fifth. | 14. Q. B. to K. third. |
| 15. K. B. to Q. Kt. fifth (ch.). | 15. K. to K. B. sq. |
| 16. Q. to Q. third. | 16. K. Kt. to K. second. |

## MR. MORTIMER'S ATTACK,

In Mr. Fraser's form of Evans's Gambit.

| *White.* | *Black.* |
|---|---|

The first *eight* moves on either side are the same as in Diagram 12, p. 83.

| | |
|---|---|
| 9. Q. Kt. to Q. B. third. | 9. Q. B. to K. Kt. fifth. |

Black can evade Mr. Mortimer's attack now by playing instead Q. Knight to Q. Rook's fourth, attacking the K. Bishop. See sub-variation above Diagram 13.

10. Q. to Q. R. fourth.

Mr. Fraser's move (see Diagram 13).

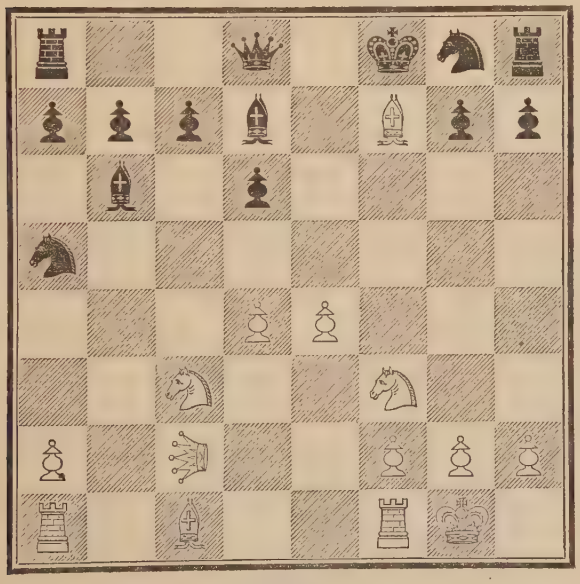
| | |
|---|---|
| | 10. Q. B. to Q. second. |
| 11. Q. to Q. Kt. third. | 11. Q. Kt. to Q. R. fourth. |

Black now attacks both Queen and K. Bishop.

| | |
|---|---|
| 12. K. B. takes K. B. P. (ch.). | 12. K. to K. B. sq. |

13. *Q. to Q. B. second.*

BLACK.



WHITE.

DIAGRAM No. 14.

[*Mr. Mortimer's Attack.*]

Position *after White's thirteenth* move.

This is the brilliant discovery of the American, Mr. Mortimer, offering to sacrifice a piece for the sake of the attack on the centre, and on Black's left wing. (The former move was to play the Queen to Queen's fifth, in place of retreating it to the square in the Diagram). Mr. Mortimer's Attack (which is a variation in Mr. Fraser's) could be brought about a move earlier on either side, had Black *at once* (on move *nine*) played Q. Bishop to Queen's second, and White the Queen then *at once* (on move *ten*) to Q. Knight's third; but as the published variations are in the form of the text, we think it better thus to give them, although the shorter method would be neater. For a voluminous collection of these variations, see article communicated by the author of these pages to the "Chess World Magazine," '68–'69, p. 25.

13. K. takes K. B.

14. P. to K. fifth.

*Synopsis.*

Black has now several lines of play, viz.:—

| | |
|---|---|
| See Game I. for | 14. P to K. R. 3. |
| ,, ,, II. for | 14. K. to B. sq. |
| considered inferior. | 14. P. to Q. 4. |
| | 14. Q. B. to K. Kt. 5. |
| | 14. P. to K. Kt. 3. |
| | 14. K. Kt. to K. 2. |
| | 14. K. Kt. to K. B. 3. |

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 13. (See Diagram 14, p. 91). | 13. K. takes K. B. |
| 14. P. to K. fifth. | 14. *P. to K. R. third* (Game I.) |

One of Black's best moves it is thought.

| | |
|---|---|
| 15. P. to Q. fifth. | 15. K. Kt. to K. B. third. |

Black offers to give up the piece in order to free his game, but it is considered stronger for White not to take the *Knight*.

| | |
|---|---|
| 16. P. to K. sixth (ch.). | 16. K. to K. Kt. sq. |

[If—

16. B. × P.
17. K. × P.
18. K. — B. 2.
19. Q. — Q. 2.
20. K. — B. sq.

17. P. × B. (ch.).
18. R. — K. sq. (ch.).
19. Kt. — K. R. 4.
20. Q. — K. Kt. 6 (ch.).

And "White has a winning attack."]

17. P. takes Q. *Bishop.*

White *now* recovers the piece.

17. Q. takes P.

And White is a Pawn minus, but in Mr. Mortimer's opinion has the better game.

18. K. Kt. to K. R. fourth.

[If—
18. P. — K. R. 3. } 18. P. — K. Kt. 4.
or 18. Q. R. — K. sq.
The last-named move for Black, considered stronger by some, was played by the London Players in a Telegraphic Match against Dublin, on the 5th Oct., '65.]

| | |
|---|---|
| | 18. Q. to K. Kt. fifth. |
| 19. K. Kt. to K. Kt. sixth. | 19. K. R. to K. R. second. |
| 20. P. to K. R. third. | 20. Q. to K. R. fourth. |
| 21. K. R. to K. sq. | 21. Q. Kt. to Q. B. fifth. |

And White (Mr. Mortimer) won.

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 13. (See Diagram 14, p. 91.) | 13. K. takes K. B. |
| 14. P. to K. fifth. | 14. *K. to K. B. sq.* (Game II.). |

Black plays one of the best answers. It is in this game that the talented variations, by Messrs. Catlow, Pavitt, and Davidson, occur.

| | |
|---|---|
| 15. K. R. to K. sq. | 15. Q. to Q. B. sq. |
| 16. P. to Q. fifth. | 16. Q. B. to K. B. fourth. |
| 17. Q. to Q. second. | 17. K. Kt. to K. R. fourth. |

[If—
17. Kt. — Q. B. 5.
18. Q. — K. B. 4.
And White wins a piece.]

| | |
|---|---|
| 18. Q. to K. B. fourth. | 18. K. Kt. to K. Kt. fifth. |
| 19. P. to K. sixth. | 19. K. B. takes K. B. P. (ch.). |
| 20. K. to K. R. sq. | 20. K. B. takes K. R. |
| 21. Q. takes Q. B. (ch.). | 21. K. Kt. to K. B. 3. |
| 22. Q. Kt. to K. fourth. | |

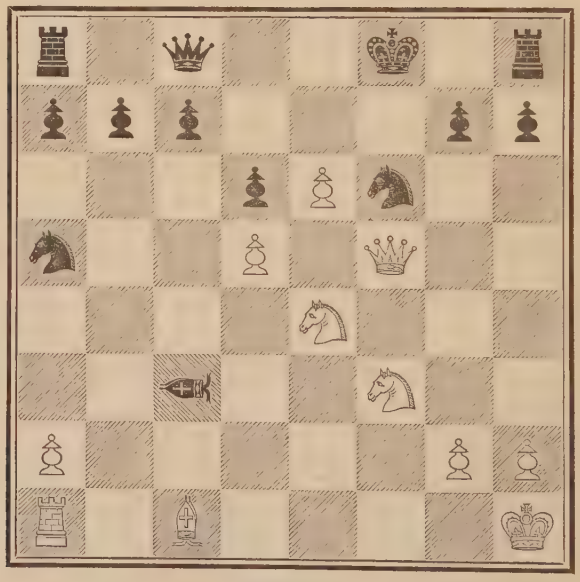
Mr. Mortimer did not continue his analysis after this, but considers that White has "an irresistible attack," although now with a Rook less than his antagonist. This conclusion, however, has been questioned by Mr. Catlow, of Australia, who, in an interesting correspondence with Mr. Pavitt, the celebrated problematist, pub-

lished in the "Chess World Magazine," '67–'68, and '68–'69, considered that Black from this point could get the advantage against several moves by White, enumerated by him. Mr. Pavitt was of opinion that White could still maintain the advantage by a move not given by Mr. Catlow. Mr. Davidson then appears in the intellectual arena, and in some able articles contributed to the "Illustrated London News" of 17th April and 8th May, '69, thinks that Mr. Catlow has the best of the controversy, as against Mr. Pavitt's suggested move, but not against the one given as best for White by Mr. Catlow himself. Mr. Davidson agrees with Mr. Pavitt, that Mr. Mortimer is right, that White can maintain the attack and win, but proceeds to demonstrate his case by a different line of play than Mr. Pavitt's.

22. *K. B. to Q. B. sixth.*

Black's last move is Mr. Catlow's—attacking White's only remaining Rook with the same Bishop which captured the other one at move twenty.

BLACK.



WHITE.

DIAGRAM No. 15.

[*Mr. Catlow's continuation for Black.*]

Position *after Black's twenty-second* move.

Mr. Catlow suggests the following moves for White, in reply to his own continuation, considering the first-named one the best, viz.:—

23. Q. Kt. takes K. B.
or 23. Q. B. to K. Kt. 5.
or 23. K. Kt. to K. R. 4.
or 23. Q. R. to Q. Kt. sq.
or 23. P. to K. Kt. 4.
to which Mr. Pavitt adds,
23. Q. B. to K. R. 6—not enumerated by Mr. Catlow.

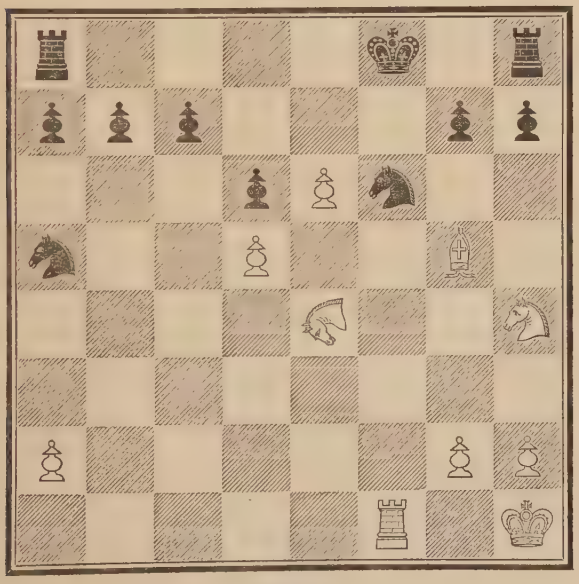
Mr. Davidson does not consider the last-named move (Mr. Pavitt's) to be White's best reply to Mr. Catlow, but *adopts* the first one suggested by Mr. Catlow himself, viz. :—

| | |
|---|---|
| 23. Q. Kt. takes K. B. | 23. Q. to K. sq. |
| 24. K. Kt. to K. R. fourth. | 24. Q. to K. R. fourth. |
| 25. Q. B. to K. Kt. fifth. | 25. Q. to K. Kt. fifth. |
| 26. Q. takes Q. | 26. K. Kt. takes Q. |
| 27. Q. R. to K. B. sq. (ch.). | 27. K. Kt. back to K. B. third. |

Mr. Catlow here leaves off his analysis in "Chess World Magazine," '67–'68, p. 53, observing that Black has the better position.

28. *Q. Kt. again to K. fourth.*

BLACK.



WHITE.

DIAGRAM No. 16.

[*Mr. Davidson's continuation for White.*]
Position *after White's twenty-eighth* move.

White's last move is Mr. Davidson's suggestion, winning, in his opinion, against all Black can do. He even considers that Black had two stronger moves than the last one where Mr. Catlow left off his analysis, viz. :—

} 27. K. to K. sq.
or 27. K. to K. Kt. sq.

Against either of which, however, White will, he thinks, still win by playing,

28. Q. Kt. (*from Q. B.* 3) to Q. Kt. fifth.

Thus establishing—if Mr. Davidson be correct—the validity of Mr. Mortimer's brilliant attack, not only *versus* Mr. Catlow's clever and interesting counter one, but even against Black's stronger line of play, overlooked by Mr. Catlow in his own continuation. See "Illustrated London News" of 17th April and 8th May, '69.

## EVANS'S GAMBIT REFUSED [No. 1.]

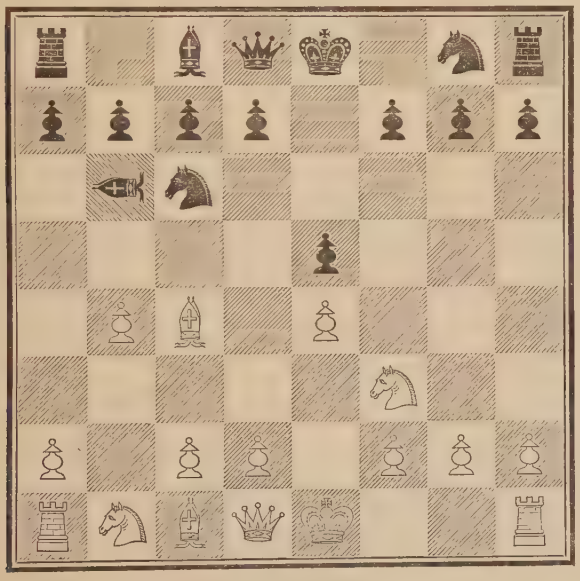
In the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 4. (See Diagram 11, p. 79). | 4. *K. B. to Q. Kt. third.* |

Black can also refuse the Gambit by playing a centre Gambit counter Gambit: see Diagram 18. Evans's Gambit is, however, almost invariably accepted in preference to refusing it by either of these methods, the new forms of defence being held to give Black a better game than formerly.

Opinion is much divided as to whether the move in the text, or that in Diagram 18, is Black's best mode of *not* accepting Captain Evans's ingenious attack.

BLACK.



WHITE.

DIAGRAM No. 17.

[*Evans's Gambit refused.* No. 1.]

Position *after Black's fourth* move, which gives the name to the Opening.

*Synopsis.*

White's natural replies are :—

5. P. to Q. Kt. 5—one of the most usual.—See Game I.
or 5. P. to Q. R. 4.— ,, ,, ,, II.
or 5. Castles.— seldom played.
or 5. K. B. to Q. Kt. 5.— ,, ,,
or 5. Q. B. to Q. Kt. 2.— ,, ,,
or 5. P. to Q. B. 3.— ,, ,,

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 17, p. 97). |
| 5. *P. to Q. Kt. fifth* (Game I.). | |

Authorities differ much in regard to the theoretical soundness of this move. It affords to White, however, a pretty strong attack.

| | |
|---|---|
| | 5. Q. Kt. to Q. R. fourth. |
| 6. K. Kt. takes K. P. | 6. Q. to K. B. third. |

Black now threatens mate. Max Lange's move of K. Knight to K. Rook's third is, by many authorities, considered stronger. See A., p. 99.

[(If—
6. B. — Q. 5 (or 1.)
7. Kt. × K. B. P. — 7. Q. — K. B. 3.
8. Q. — K. 2. — 8. Kt. × B.)
— 1. — (If—
6. *Kt. × B.*
7. Kt. × Kt. — 7. B. × K. B. P. (ch.).
8. K. × B. — 8. Q. — K. B. 3 (ch.).
9. Q. — K. B. 3. — 9. Q. — Q. 5 (ch.).
10. Kt. — K. 3. — 10. Q. × Q. R.
11. Kt. — Q. B. 3. — 11. P. — Q. 3.
12. R. — K. B. sq.
See game played at the Paris Chess Congress, in "Chess World Magazine," '68, '69, p. 55.)]

7. K. B. takes K. B. P. (ch.). 7. K. to K. B. sq.

Better than going either to Queen's square or King's second.

8. P. to Q. fourth. 8. P. to Q. third.

And authorities are divided in opinion as to whether White should now take off the K. Knight with his *King's* Bishop, or play his *Queen's* Bishop to Q. Rook's third. If the former, Black is generally advised to capture the *Knight* in place of the *Bishop*.

---

A.

Variation on *Black's sixth* move in Game I.

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 17, p. 97). |
| 5. P. to Q. Kt. fifth (Game I.). | 5. Q. Kt. to Q. R. fourth. |
| 6. K. Kt. takes K. P. | 6. *K. Kt. to K. R. third.* |

Black's sixth move is recommended as best by Herr Max Lange and other authorities, in place of bringing out the Queen, as in game I., p. 98.

| | |
|---|---|
| 7. P. to Q fourth. | 7. P. to Q. third. |
| 8. Q. B. takes K. Kt. | 8. Q. P. takes K. Kt. |
| 9. Q. B. takes K. Kt. P. | |

Attacking King's Rook.

9. Q. to K. Kt. fourth.

Black's ninth move is attributed to Herr Paulsen, in place of saving the Rook.

[If—
9. R. — Kt. sq.
10. B. × B. P. (ch.). 10. K. × B.
11. B. × K. P.
And White has *four* Pawns for his lost piece.]

| | |
|---|---|
| 10. Q. B. takes K. R. | 10. Q. takes K. Kt. P. |
| 11. K. B. back to K. B. sq. | 11. Q. takes K. R. |

And Black has recovered the "Exchange." See an able article contributed to the "Chess World Magazine," '66–'67, p. 349. See also a collection of variations, by the author of these pages, to the "Chess Players' Magazine" for 1866, p. 4, and Appendix.

---

Game II. in Synopsis.

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 17, p. 97). |
| 5. *P. to Q. R. fourth* (Game II.). | |

In place of attacking the Q. Knight, as in game I. This move, however, is stated in "Chess World Magazine," '66–'67, p. 347, to lead to "no advantage;" yet, in the "Westminster Papers," '70–'71, p. 74, it is held to be "a safer line of play, and preferable in a match game."

5. P. to Q. R. third.

[(If—
5. P. — Q. B. 4, (or 1).
6. P. — Q. Kt. 5. 6. Kt. — Q. 5.
7. Kt. × K. P. 7. Q. — K. B. 3.
8. Kt. — K. B. 3. 8. Kt. — K. 3.)
— 1. — (If—
5. *Kt* × *Kt. P.*
6. P. — Q. R. 5. 6. B. — Q. B. 4.
7. P. — Q. B. 3. 7. Kt. — Q. B. 3.
8. Cas.)]

6. P. to Q. B. third.

Should White Castle, or play Q. Bishop to Q. Knight's second, Black can reply with Pawn to Queen's third.

6. P. to Q. third.
7. P. to Q. third. 7. K. Kt. to K. B. third.
8. Q. to Q. Kt. third. 8. Q. to K. second.

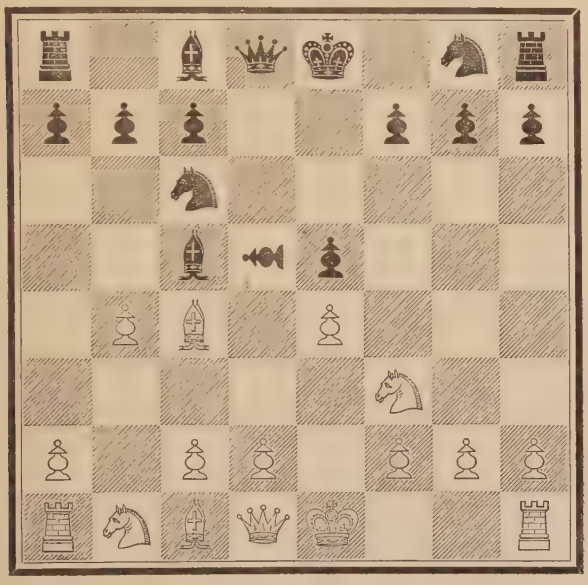
## EVANS'S GAMBIT DECLINED [No. 2.]

In the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 4. (See Diagram 11, p. 79). | 4. *P. to Q. fourth.* |

Black now plays a Gambit counter Gambit (in place of retiring the K. Bishop, as in Diagram No. 17), attacking White's Bishop also.

BLACK.



WHITE.

DIAGRAM No. 18.

[*Centre Gambit Counter Gambit to Evans's Gambit.*]
Position *after Black's fourth move,*

*Synopsis.*

White can now play—

5. K. P. takes Q. P.—most usual. See Game I.
or 5. K. B. takes Q. P.—seldom played.
or 5. K. B. to Q. Kt. 5. ,, ,,
or 5. Castles. ,, ,,
or 5. P. takes K. B. —not sufficiently attacking.

GAME I. IN SYNOPSIS

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 18, p. 101). |
| 5. *K. P. takes Q. P.* (Game I.). | 5. Q. Kt. takes Q. Kt. P. |

Black would have played the same move had White taken the Pawn with the *Bishop.*

6. K. Kt. takes K. P.

Some players Castle here. Q. Bishop to Q. Rook's third (threatening to win a piece) is stated in "Praxis" to be a "move which looks better than it proves." White has also several other lines of play at this stage, none of which, however, appear to lead to any decided advantage.

6. Q. Kt. takes Q. P.

For Mr. Cheney's move for Black, see A; and for K. Bishop to Queen's fifth, and Queen to King's second, suggested by Mr. Lowenthal, see "Chess Quarterly Chronicle," '70–'71, p. 134.

[If—
6. B. — K. B. 4.
7. B. — Q. 5.
8. B. × Kt.]

7. P. — Q. 3.
8. P. — Q. B. 3.

7. K. B. to Q. Kt. fifth (ch.).

[(If—
7. P. — Q. 4 (or 1).
8. B. — Q. 2.
(If— — 1. —
7. *Kt.* × *K. B. P.*
8. K. × B.

7. B. — Kt. 5 (ch.).
8. B. × B. (ch.).
7. B. × P. (ch.).
8. Q. — K. R. 5 (ch.).]

| | |
|---|---|
| | 7. P. to Q. B. third. |
| 8. K. Kt. takes Q. B. P. | 8. Q. to Q. Kt. third. |
| 9. Q. to K. second (ch.). | 9. K. to K. B. sq. |
| 10. K. Kt. to Q. Kt. fourth. | 10. Q. B. to K. third. |

See "Chess Players' Magazine" for 1866, p. 4, and Appendix; "Chess World Magazine" for '67–'68, pp. 55, 103, 141; "Quarterly Chess Chronicle," '70–'71, pp. 171, 172.

---

A.

*Mr. Cheney's Counter Attack.*

Variation on *Black's sixth* move in Game I.

| *Black.* | *White.* |
|---|---|
| 4. ——— | 4. (See Diagram 18, p. 101). |
| 5. K. P. takes Q. P. (Game I.). | 5. Q. Kt. takes Q. Kt. P. |
| 6. K. Kt. takes K. P. | 6. *Q. to K. Kt. fourth.* |

In an article at p. 57 of the "Chess World Magazine," '67–'68, Black's sixth move is attributed to Mr. Cheney, an American amateur.

7. Castles.

[If—
7. Q. — K. 2. 7. Kt. — K. 2.]

7. Q. B. to K. R. sixth.

8. P. to K. Kt. third.

[If—
8. Q. — K. B. 3. 8. Q. × K. Kt.
9. P. — Q. B. 3. 9. B. — Q. 3.
10. Q. × Q. B. 10. Kt. — Q. B. 7.
11. P. — Q. 4. 11. Q. — K. B. 3.
12. B. — Q. Kt. 5 (ch.). 12. K. — B. sq.
13. B. — Kt. 2. 13. Kt. × R.
14. B. × Kt. 14. Kt. — K. 2.
And Black has won the "Exchange" for *one* Pawn.]

8. Q. B. takes K. R.
9. P. to Q. fourth. 9. Q. to K. second.
10. K. takes Q. B. 10. Castles.

And Black has won the "Exchange," a doubtful advantage according to Mr. Staunton, who, in an interesting and able letter to the editors of the "Chess World Magazine" '67–'68, p. 103, pursues the analysis further, remarking that "Black is still subject to a very trying attack;" but that, if in this variation he "can be shown to have the advantage, the evasion of this famous Gambit is likely to be as frequent as the acceptance of it, and will not improbably lead to as many beautiful combinations."

We commend the position to the study of Chess Players.

11. P. to Q. B. third. 11. Q. Kt. takes Q. P.

[If—
11. Kt. — Q. R. 3.
12. Q. — K. Kt. 4 (ch.).]

12. Q. to K. B. third. 12. P. to Q. B. third.
13. K. Kt. takes K. B. P. 13. Q. R. to K. B. sq.
14. Q. to K. Kt. fourth (ch.). 14. K. to Q. Kt. sq.
15. K. B. takes Q Kt. 15. P. takes K. B.
16. K. Kt. takes K. R.

And White has recovered the "Exchange."

## GRECO'S COUNTER GAMBIT,

In the King's Knight's Opening.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. Kt. to K. B. third. | 2. *P. to K. B. fourth.* |

Had Black instead played Pawn to K. Bishop's *third*, we would have "*Damiano's Defence*," scarcely ever played; and if Pawn to Queen's fourth, the "*Centre Counter Gambit*" (in the K. Knight's Opening), seldom adopted.

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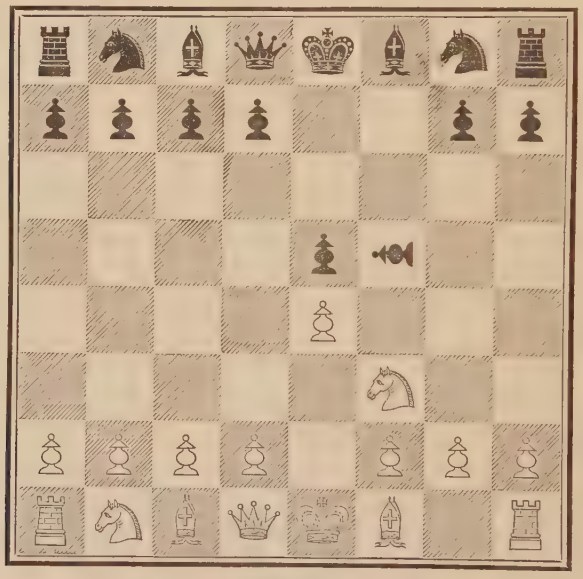


DIAGRAM No. 19.

WHITE.

[*Greco's Counter Gambit.*]

Position *after Black's second* move, which gives the name to the Opening.

3. K. Kt. takes K. P.

White could also play Pawn to Queen's third, or K. Bishop to Q. Bishop's fourth, but the move in the text is generally preferred. Taking the K. Bishop's Pawn is considered inferior.

3. Q. to K. B. third.

[If—
3. Q. — K. 2.
4. P. — K. Kt. 3.
5. Q. × P. (ch.).
6. Kt. — K. B. 3.
7. R. — Kt. sq.]

4. Q. — K. R. 5 (ch.).
5. Kt. × Kt. P.
6. B. — K. 2.
7. Q. — K. R. 3.

4. P. to Q. fourth.
5. K. Kt. to Q. B. fourth.
6. Q. Kt. to Q. B. third.

4. P. to Q. third.
5. P. takes K. P.

And Black has now a variety of replies.

## THE *SINGLE* K. BISHOP'S OPENING.

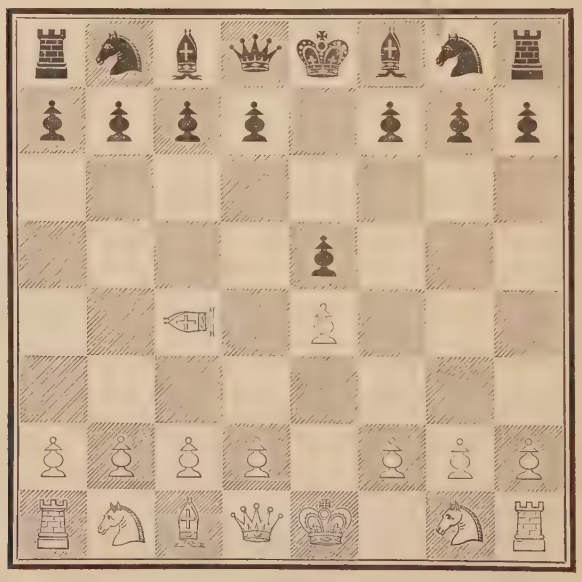
In all the previous Openings we considered positions in which the first player brought out his *K. Knight* on his *second* move.

We now proceed to point out a few where he brings out his K. *Bishop* at that stage, by no means so frequently played as the Knight.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. 4. | 1. P. to K. 4. |
| 2. *K. B. to Q. B.* 4. | |

This move constitutes the *second* principal division of the *Regular* Openings in the main "Royal Opening."

DIAGRAM No. 20.




[*The Single King's Bishop's Opening.*]

Position *after White's second* move, which gives the name to the Opening.

*Synopsis.*

Black has now several replies.

See Game II., at page 43, for 2. K. Kt. to K. B. 3.
,, Diagram 21, ,, 108, for 2. K. B. to Q. B. 4.
,, Below, for 2. P. to K. B. 4

Black sometimes plays Pawn to Q. Bishop's third; or Pawn to Q. Knight's fourth.

---

*Calabrois Counter Gambit.*

2. *P. to K. B.* 4.

3. P. to Q. third.

[(If—
3. B. × Kt. (or 1). 3. R. × B.
4. Kt. — Q. B. 3. 4. Q. — K. B. 3.
5. Kt. — Q. 5. 5. Q. — Q. B. 3.
6. Q. — R. 5 (ch.). 6. P. — K. Kt. 3.)
(If— — 1. —
3. *P.* × *P.* 3. Kt. — K. B. 3.)]

3. K. Kt. to K. B. third.

See "Book of the Chess Congress," 1862, p. 319.

## THE *TWO* KINGS' BISHOPS' OPENING.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. K. B. to Q. B. fourth. | 2. *K. B. to Q. B. fourth,* also. |

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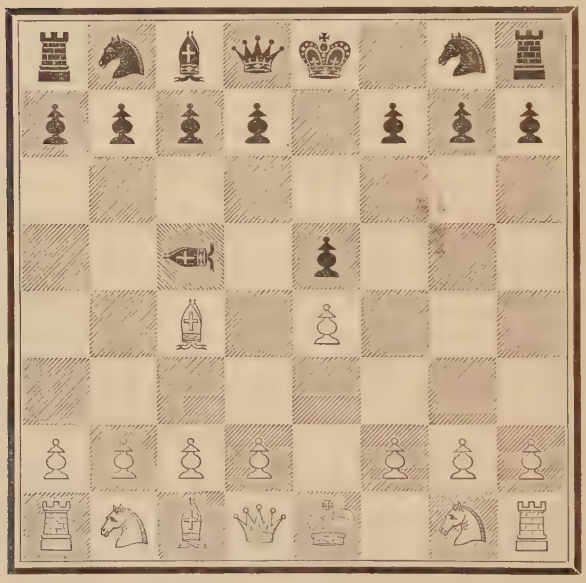


Diagram No. 21.

WHITE.

[*The* Two *Kings' Bishops' Opening.*]

Position *after Black's second* move, which gives the name to the Opening.

*Synopsis.*

White has now several lines of play, viz.:—

| | | |
|---|---|---|
| 3. P. to Q. B. 3. . . . . | See Game | I. |
| or 3. Q. to K. 2.—leading to Lopez's Gambit, | ,, ,, | II. |
| or 3. P. to Q. Kt. 4.—The Wing Gambit, . . | ,, ,, | III. |
| or 3. K. Kt. to K. B. 3. . . . . | ,, ,, | IV. |
| or 3. Q. to K. B. 3.—Seldom played. | | |
| or 3. Q. to K. Kt. 4.— ,, ,, | | |
| or 3. Q. to K. R. 5.— ,, ,, | | |

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 21, p. 108). |
| 3. *P. to Q. B. third* (Game I.). | |

White's third move was recommended by Philidor.

3. Q. to K. Kt. fourth.

Black's last move is called "The Italian Defence." It is, however, a *counter attack* on White's K. Knight's Pawn. Should Black on his third move play instead Pawn to Queen's fourth, we have *Mr. Lewis's Centre Counter Gambit.* He has also other replies at this stage, which an examination of Diagram 21 will naturally suggest.

4. Q. to K. B. third.

Petroff proposed King to K. Bishop's square, but then Black would at once retire his Queen to King's second, and White would have no equivalent for his displaced King.

| | |
|---|---|
| | 4. Q. to K. Kt. third. |
| 5. K. Kt. to K. second. | 5. P. to Q. third. |
| 6. P. to Q. fourth. | 6. K. B. to Q. Kt. third. |

---

GAME II. IN SYNOPSIS.

*Lopez's Gambit.*

| *White.* | *Black.* |
|---|---|
| 2. ———. | 2. (See Diagram 21, p. 108.) |
| 3. *Q. to K. second* (game II.). | |

White threatens to take K. Bishop's Pawn with K. Bishop, recovering the piece if it be captured.

3. P. to Q. third.

Black is generally recommended to bring out his Q. Knight, See A., p. 110.

| | [If— |
|---|---|
| | 3. Q — K. 2. |
| 4. P — K. B. 4. | 4. Kt. — K. B. 3. |
| 5. P. × P. | 5. Q. × P. |
| 6. Kt. — K. B. 3. | 6. Q. × K. P. |
| 7. B. × B. P. (ch.). | 7. K. — Q. sq.] |

4. *P. to K. B. fourth.*

White's fourth move is "*Lopez's Gambit.*" Most authorities recommend Black not to accept this Gambit.

| | |
|---|---|
| | 4. K. Kt. to K. B. third. |
| 5. R. × B.<br>6. P. — Q. 3.<br>7. B. — Q. Kt. 5. | [If—<br>4. B. × Kt.<br>5. Kt. — Q. B. 3.<br>6. B. — K. 3.<br>7. B. — Q. 2.] |
| 5. Kt. to K. B. third. | 5. Q. to K. second. |

---

A.

Variation on *Black's third* move, in Game II.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 21, p. 108). |
| 3. Q. to K. second (Game II.). | 3. *Q. Kt. to Q. B. third.* |
| 4. K. B. takes K. B. P. (ch.), (or A$\frac{1}{2}$). | 4. K. takes K. B. |
| 5. Q. to Q. B. fourth (ch.). | 5. P. to Q. fourth. |
| 6. Q. takes K. B. | |
| | [If—<br>6. P. × P.<br>7. K. × B.<br>And Black is thought to have the better game.] 6. B. × K. B. P. (ch.). |
| | 6. Q. P. takes K. P. |
| 7. Q. Kt. to Q. B. third. | |

White could win the Queen's Pawn by checking with Queen at Q. Bishop's fourth, but this is generally held to give the second player too much time.

7. K. Kt. to K. B. third.

And Black is generally deemed to have as good a game as his antagonist.

---

A$\frac{1}{2}$.

Sub-variation in A. on *White's fourth* move.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 21, p. 108.) |
| 3. Q. to K. second (Game I.). | 3. Q. Kt. to Q. B. third. |
| 4. *P. to Q. B. third.* | |

White's fourth move is generally recommended *before* he plays the Gambit.

| | |
|---|---|
| | 4. K. Kt. to K. B. third. |
| 5. P. to K. B. fourth. | 5. K. B. takes K. Kt. |
| 6. K. R. takes K. B. | 6. Castles. |
| 7. P. to Q. third. | 7. P. to Q. fourth. |

And Black's position is considered as good as White's.

The foregoing Opening is a peculiar one, as in some variations White delays playing the Gambit, while in others he sacrifices the K. Bishop, recovering a piece shortly after.

---

GAME III. IN SYNOPSIS.

*The Wing Gambit accepted.*

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 21, p. 108.) |
| 3. *P. to Q. Kt. fourth* (Game III.). | |

White's third move constitutes the "Wing Gambit."

3. K. B. takes Q. Kt. P.

Black accepts the Gambit. For refusing it, see C., p. 112.

4. P. to Q. B. third.

For *M'Donnell's Double Gambit,* see B., p. 112.

4. K. B. to Q. R. fourth.

[If—
4. B. — B. 4.
5. P. — Q. 4. 5. P. × P.
6. B. × K. B. P. (ch.). 6. K. × B.
And White recovers the Bishop, with a good game, but minus a Pawn.]

5. K. Kt. to K. B. third. 5. Q. Kt. to Q. B. third.

And we have Captain Evans's Gambit by a different order of moves.

[If—
5. P. — Q. 3.
6. Q. — Q. Kt. 3.]

B.

*M'Donnell's Double Gambit* (in the Wing Gambit).

Variation on *White's fourth* move in Game III.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 21, p. 108). |
| 3. P. to Q. Kt. fourth (Game III.). | 3. K. B. takes Q. Kt. P. |
| 4. *P. to K. B. fourth.* | |

White's fourth move is attributed to the renowned player, the late Mr. M'Donnell, of Belfast,

> "Ireland's pride and Ireland's glory,
> Long shall live thy name in story."

If this second Gambit be accepted, White has sacrificed two Pawns, and established a Gambit on either wing. Authorities appear to differ as to whether Black should take the *second* Pawn, or play the centre Gambit counter Gambit—the latter being the more usual course.

4. P. *takes* 2nd P.

[If—
4. P. — Q. 4 *refusing.*
5. P. — K. 5.
6. Kt. — K. B. 3.
7. B. — Q. B. 4.]

5. P. × Q. P.
6. Kt. — K. 2.
7. P. — Q. B. 3.

| | |
|---|---|
| 5. K. Kt. to K. B. third. | 5. Q. to K. second. |
| 6. Q. to K. second. | 6. K. Kt. to K. B. third. |
| 7. P. to K. fifth. | 7. K. Kt. to K. R. fourth. |

C.

*The Wing Gambit refused.*

Variation on *Black's third* move in Game III.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram, 21, p. 108). |
| 3. P. to Q. Kt. fourth (Game III.). | 3. *K. B. to Q. Kt. third.* |

Black now *refuses* the Wing Gambit.

4. P. to Q. R. fourth.

Bringing out the K. Knight is the more usual move for White

here. We are indebted to a member of the "City and County of Dublin" Chess Club for the following variations,

Viz.:—

4. P. to Q. fourth.

5. K. B. takes Q. P.

[If—
5. P. × Q. P.
6. K. × B.
7. K. — K. sq.

5. B. × B. P. (ch.).
6. Q. — R. 5 (ch.).
7. Q. × B.]

5. P. to Q. B. third.
6. K. B. to Q. Kt. third.
7. K. takes K. B.
8. K. to. K. sq.

6. K. B. takes K. B. P. (ch.).
7. Q. to Q. fifth (ch.).
8. Q. takes Q. R.

And Black has won the "Exchange." But suppose White now play Q. Knight to Q. Bishop's third, Black will have to release his Queen.

---

GAME IV. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 21, p 108). |
| 3. *K. Kt. to K. B. third* (Game IV.). | |

White by this move *evades* the "Italian defence" and "Lewis's Counter Gambit" (at p. 109), prefering it, too, to the adoption of "Lopez's Gambit," p. 109, or The "Wing Gambit," p. 111.

3. P. to Q. third.

Had Black brought out his Q. Knight to Q. Bishop's third, we would have, by a transposition of moves, the "Giuoco Piano" in the K. Knight's opening.

[If—
3. Kt. — K. B. 3.

4. Kt. × K. P.]

4. P. to Q. B. third.
5. Castles.
6. P. to Q. fourth.
7. Q. B. to. K. Kt. fifth.
8. Q. Kt. to Q. second.

4. Q. to K. second.
5. K. Kt. to K. B. third.
6. K. B. to Q. Kt. third.
7. P to Q. B. third.
8. P. to K. R. third.

---

## THE CENTRAL GAMBIT.

One of the Miscellaneous Regular Openings.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. *P. to Q. fourth.* | |

BLACK.

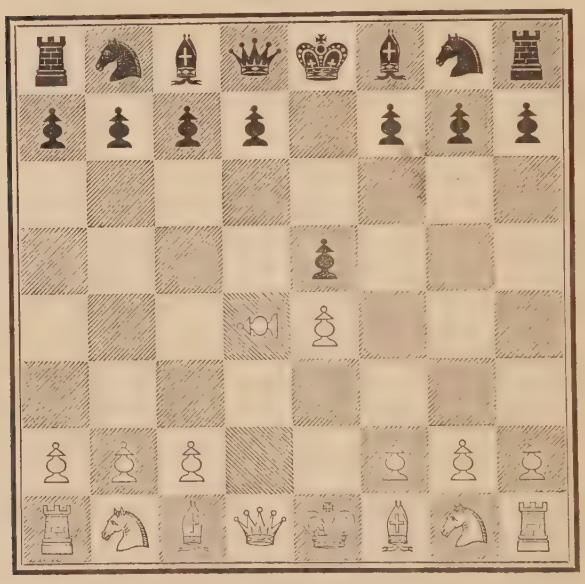


Diagram No. 22.

WHITE.

[*The Central Gambit.*]

Position *after White's second* move, which gives the name to the Opening.

We have now arrived at the *third* division of the *Regular Openings*, viz., the "Miscellaneous Regular Openings," of which this is one. Had White on his second move played Pawn to Queen's *third* (instead of to the fourth square, as in the text), we would have the Opening known as the "Indian Game"—see Book of the Congress, 1862, pp. 105, 113; and had he moved Pawn to Q. Bishop's third, we would have the Q. Bishop's Pawn's Game. These two Openings,

are, however, little played, not being considered sufficiently attacking.

2. *K. P. takes Q. P.*

Some players *refuse* the Gambit by playing Q. Knight to Q. Bishop's third, but the acceptance, as in the text, is almost universally recommended and adopted.

3. K. Kt. to K. B. third.

For playing out the K. *Bishop* instead, see A., below; and for the *Danish Gambit*, see B., p. 116.

[If—
3. B. — Q. 3. 3. P. — Q. 4.]

3. K. B. to Q. Kt. fifth (ch.).

Should Black play out instead his Q. Knight to Q. Bishop's third, we have the Scotch Gambit, p. 63; and, if Pawn to Queen's third, a variation in Philidor's defence in the K. Knight's Opening. K. Bishop to Q. Bishop's fourth is also considered a good defence at this stage, to which White can reply with the same move.

4. Q. B. to Q. second.

[If —
4. P. — Q. B. 3. 4. P. × P.
5. P. × P. 5. B. — Q. R. 4.]

4. Q. to K. second.

Black sometimes plays K. Bishop to Q. Bishop's fourth.

| | |
|---|---|
| 5. K. B. to Q. third. | 5. Q. Kt. to Q. B. third. |
| 6. Castles. | 6. K. B. takes Q. B. |
| 7. Q. Kt. takes K. B. | 7. P. to Q. third. |
| 8. K. B. to Q. Kt. fifth. | 8. Q. B. to Q. second. |
| 9. K. B. takes Q. Kt. | 9. Q. B. takes K. B. |
| 10. K. Kt. takes Q. P. | |

And White has recovered the Pawn.

---

A.

Variation on *White's third* move.

| *White.* | *Black.* |
|---|---|
| 2. (See Diagram 22, p. 114). | 2. K. P. takes Q. P. |
| 3. *K. B. to Q. B. fourth.* | |

Instead of bringing out the *K. Knight*, as in the main Game.

3. K. Kt. to K. B. third.

And we have now a position similar to one in the Single K. Bishop's Opening. If Black instead bring out Q. Knight to Q. Bishop's third, and White follow with K. Knight to K. Bishop's third, the Game is reduced to the Scotch Gambit.

[(If—
3. B. — Q. B. 4 (or 1, 2).
} 4. B. × B. P. (ch.).
} or 4. P. — Q. B. 3.)
— 1. — (If—
3. *P. — Q. B.* 4.
4. P. — Q. B. 3. 4. Kt. — Q. B. 3.
5. Kt. — K. B. 3. 5. Q. — K. B. 3).
— 2. — (If—
3. *B. — Q. Kt.* 5 (*ch.*).
4. P. — Q. B. 3. 4. P. × P.
5. P. × P. 5. Q. — K. B. 3.
6. P. × B. 6. Q. × R.
7. Q. — Kt. 3. 7. Q. — B. 3.
8. B. — Q. Kt. 2. 8. Q. — K. Kt. 3.
9. Kt — K. B. 3.
And Black has won the "Exchange," but White has a good attack.)]

4. Q. takes Q. P. 4. Q. Kt. to Q. B. third.
5. Q. to K. third. 5. K. B. to Q. Kt. fifth (ch.).
6. P. to Q. B. third. 6. K. B. to Q. R. fourth.
7. K. Kt. to K. B. third. 7. K. B. to Q. Kt. third.
8. Q. to K. B. fourth.

Even Game.

---

B.

*The Danish Gambit.*

Variation (of the Central Gambit) on *White's third* move.

*White.* *Black.*

2. (See Diagram 22, p. 114). 2. K. P. takes Q. P.
3. *P. to Q. B. third.*

Instead of bringing out either the K. Knight, or K. Bishop. This move constitutes the *Danish Gambit*, giving up a *Second* Pawn.

3. Q. P. takes Q. B. P.

Black can refuse this Second Gambit, by playing Pawn to Queen's fourth, but the move in the text is now generally considered preferable, although in the "Paris Chess Congress Book, 1867," the defence is said to be "very difficult."

4. K. B. to Q. B. fourth. 4. P. takes Q. Kt. P.

Some players prefer to develop their game (instead of taking the *third* Pawn), or advance Pawn to Q. Bishop's seventh.

5. Q. B. takes P.

White recovers one of the three lost Pawns.

5. K. Kt. to K. B. third.
6. P. to K. fifth. 6. K. B. to Q. Kt. fifth (ch.).
7. K. to K. B. sq.

[If—
7. Kt. — Q. B. 3. 7. Q. — K. 2.
8. K. Kt. — K. 2. 8. Kt. — K. 5.]

7. P. to Q. fourth.

8. Q. to Q. R. fourth (ch.).
or 8. K. B. to Q. Kt. fifth (ch.).

And Black in each case is supposed to get the better Game according to the "Chess Players' Magazine" for 1867, p. 230, where an interesting article from the Prussian Ambassador at Copenhagen is given, attributing the Danish Gambit to Lindehn, a strong Swedish player, so that the opening might also be called Lindehn's attack in the Central Gambit—unsound, however, it would appear from the foregoing analysis.

## THE VIENNA OPENING.

Sometimes called Mr. Hampe's, or the Queen's Knight's Game, in the Miscellaneous Regular Openings.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. 4. | 1. P. to K. 4. |
| 2. *Q. Kt. to Q. B. third.* | |

BLACK.

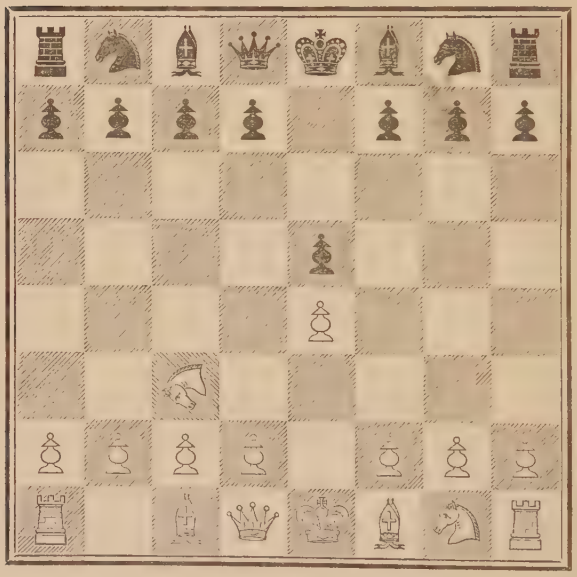


Diagram No. 23.

WHITE.

[*The Vienna Opening.*]

Position *after White's second* move, which gives the name to the Opening.

This *début* is much adopted latterly by strong players, who for the most part follow it up by offering the King's Gambit.

Black has a great number of replies, but it seems to be yet an unsettled point as to which is his best.

*Synopsis.*

See Game I. for 2. K. B. to Q. B. 4.
,, ,, II. for 2. K. Kt. to K. B. 3.
,, ,, III. for 2. Q. Kt. to Q. B. 3.
,, ,, IV. for 2. K. B. to Q. Kt. 5.
Seldom played, 2. P. to Q. B. 3. / 2. P. to K. B. 4. / 2. P. to Q. 3.

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. (See Diagram 23, p. 118). | 2. *K. B. to Q. B.* 4 (Game I.). |

Black thus *anticipates* the Gambit, intending to refuse it. This line of play was adopted by the winner of the London Chess Challenge Cup, 1870. See "Westminster Papers," Supplement to November Number, 1870. Game II. appears to be generally adopted.

3. P. to K. B. fourth.

White sometimes plays here K. Knight to K. Bishop's third, or K. Bishop to Q. Bishop's fourth.

3. P. to Q. third.

Black thus refuses the Gambit.

| | |
|---|---|
| 4. K. Kt. to K. B. third. | 4. K. Kt. to K. B. third. |

Black sometimes plays Q. Bishop to K. Knight's fifth.

| | |
|---|---|
| | [If— 4. Kt. — Q. B. 3. 5. B. — Q. 2. 6. Kt. — K. B. 3, or K. 2.] |
| 5. B. — Q. Kt. 5. 6. P. — Q. 3. | |
| 5. K. B. to Q. B. fourth. | 5. Q. Kt. to Q. B. third. |
| 6. P. to K. B. fifth. | 6. Q. Kt. to K. second. |
| 7. P. to Q. third. | 7. P. to K. R. third. |

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. (See Diagram 23, p. 118). | 2. *K. Kt. to K. B. third* (Game II.). |
| 3. P. to K. B. fourth. | |

White occasionally brings out his K. Bishop instead.

3. P. to Q. fourth.

Black sometimes moves this Pawn one square only.

4. K. B. P. takes K. P.

Authorities differ as to whether this, or Pawn to Queen's third, is better.

[(If—
4. P. — Q. 3 (or 1, 2). 4. Q. P. × K. P.
Black sometimes plays B. to Q. Knight's fifth.
5. B. P. × P. 5. Kt. — Kt. 5.
6. P. — Q. 4, or y. 6. P. — K. 6.
7. Kt. — K. R. 3. } 7. Kt. — Q. B. 3.
} or 7. B. — Q. Kt. 5.)
(If— — 1. —
4. *P.* × *Q. P.* 4. P. — K. 5.
5. Q. — K. 2.)
(*But* if— — 2. —
4. *P.* — *Q.* 4. 4. B. — K. Kt. 5.
5. B. P. × P. 5. K. Kt. × P.
6. Q. B. — Q. 2. 6. Q. — K. R. 5 (ch.).
7. K. — K. 2.
And Black mates in three moves).
(If— — y. —
6. *Kt* × *P.* 6. Kt. × P. at K. 4.
7. P. — Q. 4. 7. Kt. — Kt. 3.)]

4. K. Kt. takes K. P.

5. K. Kt. to K. B. third. 5. Q. B. to K. Kt. fifth.

[If—
5. B. — Q. Kt. 5.

} 6. Q. — K. 2.
} or 6. B. — K. 2.
} or 6. P. — Q. R. 3.]

6. P. to Q. third. 6. K. Kt. takes Q. Kt.

7. Q. Kt. P. takes K. Kt. } 7. Q. Kt. to Q. B. third.
} or 7. P. to Q. fifth.

Even Game.

See "Chess Players' Magazine," '70–'71, p. 164, quoted from the "Land and Water" newspaper.

---

GAME III. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. (See Diagram 23, p. 118). | 2. *Q. Kt. to Q. B. third* (Game III.). |
| 3. P. to K. B. fourth. | |

Some players prefer moving out K. Knight or K. Bishop, bringing about probably Ruy Lopez's Game," or the "Giuoco Piano" Opening.

3. K. P. takes K. B. P.

Some players bring out the K. Knight. Herr Paulsen, we believe, prefers the move in the text.

[If—
3. B. — Q. Kt. 5.
4. Kt. — K. B. 3. 4. K. B. × Kt.
5. Kt.'s P. × B. 5. Q. — K. 2.
6. P. × K. P. 6. Q. Kt. × K. P.]

4. P. to Q. fourth.

Attributed to Herr Steinitz, but hazardous—K. Knight to K. Bishop's third being the usual move.

| | |
|---|---|
| | 4. Q. to K. R. fifth (ch.). |
| 5. K. to K. second. | 5. P. to Q. third. |

[If—
5. Q. — R. 4 (ch.).
6. P. — K. Kt. 4.
6. Kt. — B. 3.
And Black has a strong attack.]

| | |
|---|---|
| 6. K. Kt. to K. B. third. | 6. Q. B. to K. Kt. fifth. |
| 7. Q. B. takes K. B. P. | 7. Castles. |

See game played at the Baden Congress, 1870, "Westminster Papers," '70–'71, p. 91; see also "Quarterly Chess Chronicle," '70–'71, pp. 201, 203; "Book of the Congress," 1862, p. 8; and game played by Herr Steinitz at the Dublin Chess Congress, 1865, published in the "Chess Players' Magazine" of that year, p. 369.

[If—
7. B. × Kt. (ch.).
8. Q. × B.
8. P. × B.
And White has lost a piece *advisedly*, as he could have taken Bishop with *King*.
9. Kt. — Q. 5.
9. Q. — K. R. 3.
10. Kt. × P. (ch.).
10. K. — Q. sq.
11. Kt. × R.
11. K. — B. sq.]

| | |
|---|---|
| 8. K. to K. third. | 8. Q. to K. R. fourth. |

---

GAME IV. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 2. (See Diagram 23, p. 118). | 2. K. B. to Q. Kt. fifth |
| 3. K. Kt. to K. B. third. | (Game IV.). |

White sometimes plays the Gambit.

[If—
3. Kt. — Q. 5.
3. B. — Q. B. 4.
4. P. — Q. Kt. 4.
4. B. — Q. 5.
5. P. — Q. B. 3.
5. P. — Q. B. 3.]

| | |
|---|---|
| | 3. K. B. takes Q. Kt. |
| 4. Q. P. takes K. B. | 4. P. to Q. third. |

Even Game.

See "Praxis," p. 427; Mr. Selkirk's "Book of Chess," p. 312; and two articles on this Opening in "Chess World Magazine," '65–'66, p. 278, and '66–'67, p. 309—the latter taken from the "American Chess Monthly," abridged from the "Berlin Schachzeitung."

## THE KING'S GAMBIT.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. *P. to K. B. fourth.* | |

White now offers a Gambit on his King's side of the board, or, in other words, a Right Wing Gambit, constituting the *fourth* and *last* division of the "Regular Openings."

BLACK.

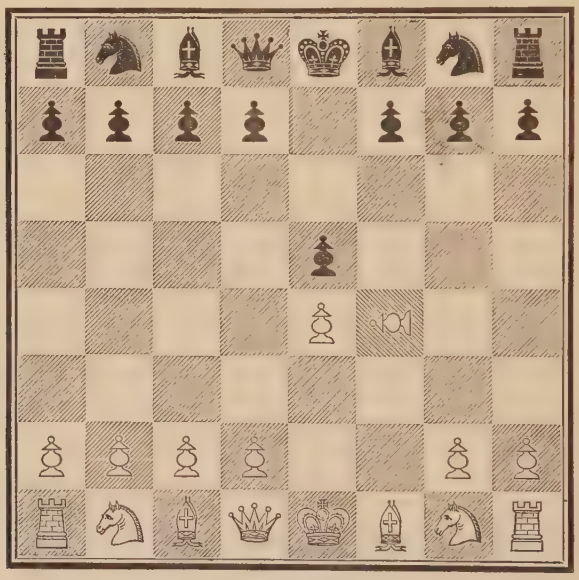


Diagram No. 24.

WHITE.

[*The King's Gambit.*]

Position *after White's second* move, which gives the name to the Opening.

2. K. P. *takes* K. B. P.

Black having accepted the Gambit, his front doubled Pawn on the K. Bishop's file becomes the *Gambit Pawn*, which he will proceed to defend, as White *cannot at once* capture it.

White has now several lines of play.

*Synopsis.*

3. P. to K. R. 4—The K. Rook's Pawn's Gambit. See Game I.
or 3. K. B. to K. 2—The Close K. Bishop's ,, . ,, ,, II.
or 3. K. Kt. to K. B. 3—The K. Knight's Gambit. See Diagram 25.
or 3. K. B. to Q. B. 4 —See K. Bishop's ,,

---

GAME I. IN SYNOPSIS.

*The K. Rook's Pawn's Gambit.*

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 24, p. 122). |
| 3. *P. to K. R. fourth* (Game I.). | |

This move constitutes the variation known as the "K. Rook's Pawn's Gambit." It is not, however, itself a Gambit, and would, accordingly, be more correctly designated the K. Rook's Pawn's *attack* in the King's Gambit [distinguished from the same move, at a later period, in the K. Knight's Gambit]. The move in the text is made with the view to prevent Black supporting the Gambit Pawn by the usual advance of the K. Knight's Pawn, but is seldom played.

3. K. B. to K. second.

[If—
3. P — Q. 4.
4. Q. × P.]

4. P. × P.

4. K. Kt. to K. B. third.

[If—
4. Q. — K. Kt. 4.
5. Q. × B. P.

4. P. — Q. 4.
5. P × K. P.]

4. K. Kt. to K. B. third.

5. P. to Q. third.

[If—
5. P. — K. 5.

5. Kt. — R. 4.]

5. P. to Q. fourth.

6. K. P. takes Q. P.

6. K. Kt. takes Q. P.

---

GAME II. IN SYNOPSIS.

*The Close K. Bishop's Gambit.*

| *White.* | *Black.* |
|---|---|
| 2. ——— | 2. (See Diagram 24, p. 122). |
| 2. *K. B. to K. second.* | |

This move constitutes the "*Close* K. Bishop's Gambit," distinguished from the ordinary K. Bishop's Gambit, where this Bishop is brought out instead to Q. Bishop's fourth square.

| | |
|---|---|
| | 3. Q. to K. R. fifth (ch.). |

Mr. Wormald recommends Black to play instead K. Bishop to King's second. Herr Max Lange, however, "after long meditation," recommends the move in the text, and continues as follows,

Viz. :—

| | |
|---|---|
| 4. K. to K. B. sq. | 4. Q. to K. B. third. |

In Max Lange's opinion, Black should *not* now defend the Gambit Pawn in the usual way, by advancing the K. Knight's Pawn, as White would, in that case, play Pawn to King's fifth, or, as given by Mr. Wormald, bring out either of his Knights. We have also seen Pawn to Queen's fourth played by White.

| | |
|---|---|
| 5. Q. Kt. to Q. B. third. | 5. P. to Q. B. third. |
| 6. P. to Q. fourth. | 6. P. to Q. third. |
| 7. K. Kt. to K. B. third. | 7. P. to K. Kt. fourth, *now*. |
| 8. P. to K. R. fourth. | 8. P. to K. R. third. |

And the second player will, in Max Lange's opinion, preserve the Gambit Pawn. For this reason is it, we suppose, that the "Close" K. Bishop's Gambit is seldom adopted. See Mr. Staunton's "Praxis," p. 288.

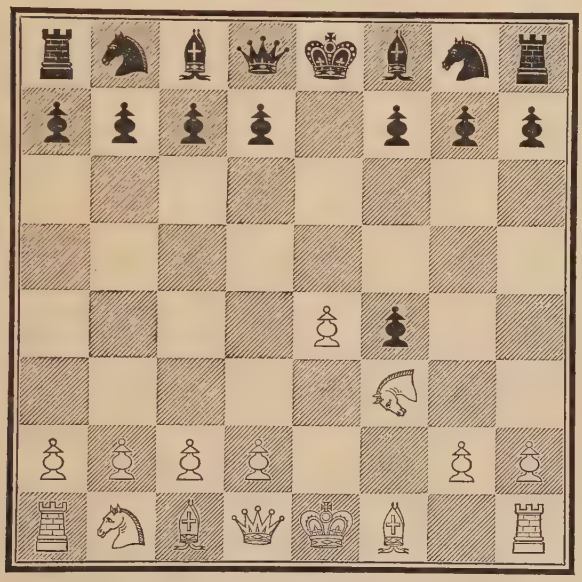
## THE KING'S KNIGHT'S GAMBIT,

In the King's Gambit.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. K. P. takes K. B. P. |
| 3. K. Kt. to K. B. third. | |

Preventing the check of the Queen at K. Rook's fifth.

BLACK.



WHITE.

DIAGRAM No. 25.

[*King's Knight's Gambit.*]

Position *after White's third* move, which gives the name to the Opening.

This move is not in itself a Gambit, but a form of the King's Gambit. It is almost universally named the K. Knight's Gambit, as the K. Knight is brought out by White *immediately* after Black's acceptance of the Gambit.

*Synopsis.*

The second player has now a number of replies.

| | |
|---|---|
| See Game I. for | 3. P. to K. Kt. 4. |
| „ „ II. for | 3. K. B. to K. 2. |
| Seldom played. | 3. P. to Q. 4. |
| | 3. P. to Q. 3. |
| | 3. P. to K. B. 4. |
| | 3. K. Kt. to K. B. 3. |
| | 3. K. Kt. to K. 2. |
| | 3. Q. Kt. to Q. B. 3. |
| | 3. P. to Q. B. 3. |

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 25, p. 125). | 3. *P. to K. Kt. fourth* (Game I.) |

Black now plays the most customary move, *defending the Gambit Pawn.*

| | |
|---|---|
| 4. K. B. to Q. B fourth. | 4. K. B. to K. Kt. second. |

Black's fourth move is to prevent White's K. Knight going to King's fifth. He may also *voluntarily* still further advance his K. Knight's Pawn to K. Knight's fifth, for which see *Salvio's* and *Muzio's* Gambits, Diagrams 26 and 27.

5. Castles.

For the *K. Rook's Pawn's attack*, see B.

[(If—
5. *P* — *Q.* 4. 5. P. — Q. 3.
6. P. — K. Kt. 3 (or y).
White is generally advised not to make this move prior to Castling, as the second player can bring about a favorable form of Muzio's Gambit.)
(If— —y.—
6. *P.* — *K. R.* 4. 6. P. — K. R. 3.
7. Q. — Q. 3. 7. Kt. — Q. B. 3.)]

5. P. to Q. third.

[If—
5. P. — Kt. 5.
6. Kt. — K. sq., winning the Gambit Pawn.
or 6. P. — Q. B. 3, obtaining a strong attack.
or 6. P. — Q. 4, giving up the Knight.]

6. P. to Q. fourth.

[If—
6. P. — Q. B. 3. 6. P. — K. R. 3.
7. Q. — Q. Kt. 3. 7. Q. — K. 2.
8. P. — Q. 4. 8. P. — Q. B. 3.
9. P. — Q. R. 4, a waiting move. 9. B. — K. 3.
10. Kt. — Q. R. 3.]

6. P. to K. R. third.

Black plays this move to prevent White sacrificing his K. Knight by capturing the K. Knight's Pawn, obtaining thereby a powerful attack.

7. P. to Q. B. third.

White sometimes brings out his Q. Knight to Bishop's third.

[If—
7. P. — K. Kt. 3. 7. P. — Kt. 5.
8. Kt. — R. 4, or K. sq.
White sometimes leaves the Knight to be taken.
8. P. — B. 6.
9. P. — Q. B. 3. 9. Q. — K. 2.]

7. Q. to K second.

Black has *nine* different modes of play here! Q. Bishop to King's third is now generally held to be inferior. Q. Knight to Queen's second is recommended by Major De Jaenisch. The move in the text is now generally preferred. K. Knight to King's second is also much played. For it, as also for Q. Knight to Q. Bishop's third, see variation A., p. 128.

8. P. to K. fifth.

[(If—
8. P. — K. Kt. 3 (or 1). 8. P. × P.
9. P. × P. 9. B. — R. 6.
10. R. — K. sq., or B. 2.)

(If— — 1. —
8. P. — Q. Kt. 3. 8. B. — K. 3.
9. B. — Q. R. 3. 9. B. × B.)]

8. Q. P. takes K. P.

9. K. Kt. takes K. P.

If Pawn take the Pawn, Black forces exchange of Queens.

9. K. B. takes K. Kt.

10. K. R. to K. sq.

[If—
10. P. × B. 10. Q. — Q. B. 4 (ch.).]

10. Q. B. to K. third.

11. K. B. takes Q. B.

[If—
11. Q. — Kt. 3. 11. B. × B.
12. Q. × B. 12. B. × Q. P. (ch.).
13. K. — B. sq. 13. B. — K. 4.]

11. K. B. P. takes K. B.

12. K. R. takes K. B. 12. Q. Kt. to Q. B. 3.

13. K. R. to K. sq. 13. Castles,

And Black still retains the Gambit Pawn, with apparent safety. See Mr. Selkirk's "Book of Chess," p. 222.

A.

Variation on *Black's Seventh* move in Game I.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 25, p. 125). | 3. P. to K. Kt. fourth (Game I.). |
| 4. K. B. to Q. B. fourth. | 4. K. B. to K. Kt. second. |
| 5. Castles. | 5. P. to Q. third. |
| 6. P. to Q. fourth. | 6. P. to K. R. third. |
| 7. P. to Q. B. third. | 7. *K. Kt.* to *K. second.* |

Black now adopts (instead of Queen to King's second, as in the main game), one of the other numerous lines of play (some of them inferior) open to him at this stage. The foregoing moves are often played in a different order on either side.

[(If—
7. Q. Kt. — Q. B. 3.
8. Q. — K. 2.)

8. Q. — Q. Kt. 3 (or 1).
(If— — 1. —
8. *P.* — *K. Kt.* 3. 8. P. — K. Kt. 5.)]

8. P. to K. Kt. third.

[(If—
8. Q. — Kt. 3 (or x). 8. Cas.
9. P. — Kt. 3. 9. Kt. — Kt. 3.)

(If— — x. —
8. *P.* — *K. R.* 4. 8. Kt. — Kt. 3.)]

8. P. to K. Kt. fifth.

Black now attacks the K. Knight. He is recommended by some authorities to play K. Knight to K. Knight's third instead.

9. K. Kt. to K. R. fourth.

Some good players take the Pawn with the Bishop, instead, leaving the K. Knight to be taken, but the sacrifice is generally considered hazardous.

9. P. to K. B. sixth.

10. P. to K. R. third.

White's last move is attributed to *Mr. Turner.*

10. P. to K. R. fourth.

11. K. Kt. takes K. B. P,

giving up the K. Knight—a course recommended by some. Mr. Turner used to play Q. Bishop to K. Knight's fifth; or Queen to Q. Knight's third.

11. K. Kt. P. takes K. Kt.

12. Q. takes K. Kt. P,

And Black has several replies, but as to which is the best, authors are not agreed.

---

B.

*The K. Rook's Pawn's Attack* (in the K. Knight's Gambit).

Variation on *White's fifth* move in Game I.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 25, p. 125.) | 3. P. to K. Kt. fourth (Game I.). |
| 4. K. B. to Q. B. fourth. | 4. K. B. to K. Kt. second. |
| 5. *P. to K. R. fourth.* | |

This attack (in place of the usual one of Castling) is not often adopted. It may here be observed that this Pawn is *now* advanced on the *fifth* move; whereas, in Allgaier's Gambit, it is pushed by White on the *fourth* move; and in the K. Rook's Pawn's Gambit, on the *third* move. Points like these often sorely puzzle beginners, if not closely observed, and sometimes even confuse pretty good players.

5. P. to K. R. third.

If Black, instead, advance the K. Knight's Pawn, White moves the K. Knight to K. Knight's fifth, with a favorable form of Allgaier's Gambit; and should he defend the K. Knight's Pawn with the K. Bishop's Pawn, White takes the former, sacrificing the K. Knight for a fine attack.

6. P. to Q. fourth.

[If—
6. P. × P. 6. P × P.
7. R. × R. 7. B. × R.]

6. P. to Q. third.

7. Q. to Q. third.

This move is known as "*Mr. Schultz's Attack.*" White, however, has other moves at this stage. He could play Q. Knight to Q. Bishop's third; or Pawn to Q. Bishop's third.

7. Q. Kt. to Q. B. third.

Black could play otherwise here; but the move in the text is considered the best. See "Mr. Wormald's Chess Openings," p. 215.

---

GAME II. IN SYNOPSIS.

*Mr. Cunningham's Gambit* (in K. Knight's Gambit).

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 25, p. 125). | 3. *K. B. to K. second* (Game II.) |

This move, not being a Gambit, might perhaps be better called Cunningham's Counter Attack (in the K. Knight's Gambit). The object is to give up the defence of the Gambit Pawn, and to inaugurate a counter attack instead. The Opening is an old one, Mr. Cunningham not being the inventor, but called after him, he having been very partial to it.

4. K. B. to Q. B. fourth. 4. K. B. to K. R. fifth (ch.).
5. K. to K. B. sq.

[If—
5. P. — Kt. 3.
Preferred by some players as leading to an attacking position.
5. P. × P.
6. Cas. 6. P. × P. (ch.).
7. K. — R. sq. 7. P. — Q. 4.
And Black has won *three* Pawns; hence the old name to this Opening of the "*Three Pawns' Gambit*," or "*Bertin's Gambit*." The position is most peculiar at so early a stage of the game as the *seventh* move. White's three King's Wing's Pawns are gone, and his King stands on his K. Rook's square, behind *Black's* Pawn, advanced to K. Rook's *seventh*.]

5. K. B. to K. B. third.
or 5. K. B. to K. Kt. fourth,
or 5. K. Kt. to K. R. third.
or 5. P. to Q. third or fourth.

## SALVIO'S GAMBIT,

In the King's Knight's Gambit.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. K. P. takes K. B. P. |
| 3. K. Kt. to K. B. third. | 3. P. to K. Kt. fourth. |
| 4. K. B. to Q. B. fourth. | 4. P. to K. Kt. fifth. |

Black now (instead of bringing out his K. Bishop to K. Knight's second, as in the ordinary K. Knight's Gambit, at p. 126), *voluntarily* pushes on this Pawn, whereas in *Allgaier's* and *Kieseritzky's Gambit* (see Diagrams 29 and 30), he does so *after* White attacks it with K. Rook's Pawn.

5. K. Kt. to K. fifth.

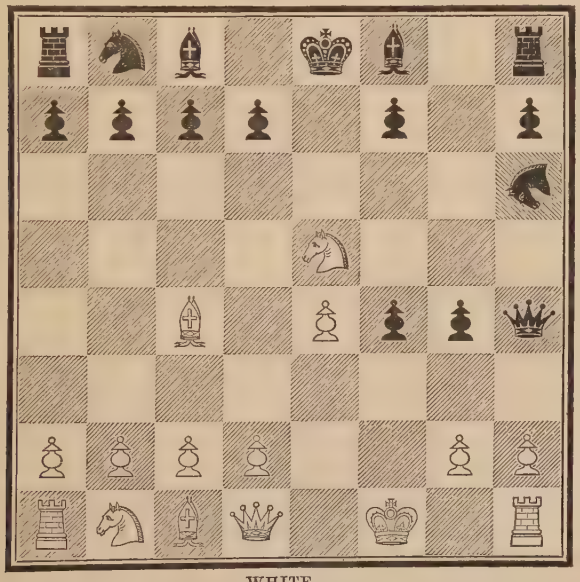
If White instead leave the Knight to be captured, we have *Muzio's Gambit* (see Diagram 27). White's K. Knight and K. Bishop now attack the K. Bishop's Pawn.

5. Q. to K. R. fifth (ch.).

To prevent White Castling.

6. K. to K. B. sq. 6. *K. Kt. to K. R. third.*

BLACK.



WHITE.

DIAGRAM No. 26.

[*Salvio's Gambit.*]

Position *after Black's sixth* move, which gives the name to the Opening.

Salvio also suggested moving this Knight to K. *Bishop's* third; but the move in the text is generally played, as answering a double purpose, guarding both K. Bishop's and Knight's Pawn. *Mr. Cochrane's Gambit*, at this stage, is advancing the *K. Bishop's Pawn* (in place of either of Salvio's moves), to which White is generally recommended to reply with Pawn to Queen's fourth, in place of either taking Pawn with Bishop or Pawn.

7. P. — Q. 4 (or 1).
8. K. × P.
9. K. — Kt. sq.
10. Q. — Q. 3.

(If—
7. *P. — K. Kt.* 3.
8. K. — B. 2.

[(Viz.:—
6. P. — K. B. 6.
7. P. × Kt. P. (ch.).
8. Q. — R. 6 (ch.).
9. K. Kt. — R. 3.
10. Q. × Q.)

— 1. —
7. Q. — R. 6 (ch.).
8. Kt. — K. B. 3.
or 8. Q. — Kt. 7 (ch.).)]

Mr. Cochrane's Gambit, however, according to the "Westminster Papers," '70–'71, p. 184, "is not now considered sound;" and in his match with Herr Steinitz, Herr Anderssen did not, in any of the games, adopt Mr. Cochrane's move, but played Salvio's, as in the text, in three or four of the games. In the "Chess World Magazine," however, '67–'68, p. 370, it is stated that Mr. Cochrane's move "is generally thought to be an improvement" on Salvio's.

7. P. to Q. fourth. 7. P. to Q. third.

Black often plays Pawn to K. Bishop's fourth, but the move in the text was chosen by Herr Anderssen—in all his games at this Opening—in the match above mentioned.

[If—
7. P. — K. B. 6.

8. Q. — K. sq.
or 8. B. — K. B. 4.
or 8. Kt. — Q. B. 3.
or 8. P. — K. Kt. 3.]

8. K. Kt. to Q. third. 8. P. to K. B. sixth.
9. P. to K. Kt. third. 9. Q. to K. second.

Black *at once* retreats the Queen.

[For if—
9. Q. — R. 6 (ch.).
10. Q. — Kt. 7.
10. K. — K. sq.
Black attacks the K. Rook.
11. Kt. — K. 2.
Defending the Rook, and cutting off the retreat of the Queen, which White wins by bringing home his K. Bishop.
The Queen could also be won had she *remained* on *Rook's sixth*, and Black *loses time* by retreating her *now*, which he should have done on move *nine*, as in the large type text.]

10. K. Kt. to K. B. second.

White's tenth move was introduced by Herr Steinitz, in his match with Professor Anderssen, defending his own King's Pawn, and threatening to play Pawn to K. Rook's third, breaking up the

hostile Pawns; the usual moves at this stage being King to K. Bishop's second, or Q. Knight to Q. Bishop's third. See "Transactions of the British Chess Association," '66–'67, pp. 115, 120.

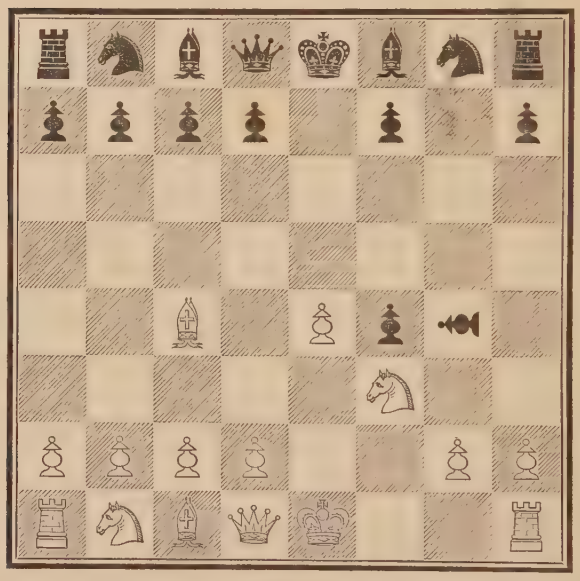
| | |
|---|---|
| [If—<br>10. Kt. — Q. B. 3.<br>11. B. — Q. Kt. 3.<br>or 11. P. — Q. 5.] | 10. B. — K. 3. |
| | 10. Q. B. to K. third. |
| 11. Q. Kt. to Q. R. third. | 11. Q. B. takes K. B. |
| 12. Q. Kt. takes Q. B. | 12. Q. to K. third. |

## MUZIO'S GAMBIT,

In the King's Knight's Gambit.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. K. P. takes K. B. P. |
| 3. K. Kt. to K. B. third. | 3. P. to K. Kt. fourth. |
| 4. K. B. to Q. B. fourth. | 4. P. to K. Kt. fifth. |

BLACK.



WHITE.

DIAGRAM No. 27.

[*Muzio's Gambit.*]

Position *after Black's fourth move.*

Black now *voluntarily* attacks the K. Knight, which White leaves to be captured. The strength of the attack, however, consequent on giving up the piece, cannot be deemed so strong as formerly, since in the match a few years ago between Professor Anderssen and Herr Steinitz, the former player advanced the Pawn in

several of the games, but the latter saved the Knight on the next move, bringing about Salvio's Opening, as in Diagram 26, p. 131. Probably this was owing to several new moves strengthening the defence, discovered of late years, viz.:—Mr. Holloway's, Mr. Fraser's, Mr. Paulsen's, or Mr. Catlow's, all occurring in Game I. of synopsis, the two first named very early after the capture of the Knight. See pp. 135, 136, 137, and 138, respectively.

*Synopsis.*

White has now three moves in place of saving the Knight; or, too, can sacrifice the K. Bishop, viz.:—

| | | |
|---|---|---|
| 5. Castles,—most usual, . . . . . | See Game | I. |
| or 5. P. to Q. 4,—Koch's or Ghulam Kassim's Attack, . . . . . | ,, ,, | II. |
| or 5. Q. Kt. to Q. B. 3,—M'Donnell's Attack, | ,, ,, | III. |
| or 5. K. B. takes K. B. P. (ch.),—considered unsound, . . . . . | ,, ,, | IV. |

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 27, p. 134). |
| 5. *Castles* (Game I.). | 5. P. takes the K. Kt. |

And Black has now *three* Pawns on his K. Bishop's file. If, instead of taking the Knight, the second player move his Queen to King's second, we have the defence suggested by Messrs. Kling and Horrwitz, to which White can reply with Q. Knight to Q. Bishop's third; or Pawn to Queen's fourth.

6. Q. takes front K. B. P.

[If—

| | |
|---|---|
| 6. P. — Q. 4. | 6. P. — Q. 4. |
| 7. B. × Q. P. | 7. B. — K. Kt. 5. |

And Black is supposed to have the better game.]

6. Q. to K. B. third.

Should Black, instead, play Queen to King's second, or Pawn to Queen's third, White answers with Pawn to Queen's fourth. Mr. Holloway suggests that Black may play here Q. Knight to Q. Bishop's third.

| | [If— |
|---|---|
| | 6. B. — R. 3. |
| 7. P. — Q. 4. | 7. Kt. — Q. B. 3. |
| 8. Kt. — Q. B. 3. | 8. Kt. × Q. P. |
| 9. Q. — K. R. 5. | 9. Kt. — K. 3. |
| 10. B. × P. | 10. B. × B. |

11. R. × B. 11. Q. — K. 2.
12. B. × Kt. 12. Q. P. × B.
13. Q. R. — K. B. sq.
And White has doubled his Rooks with a strong attack.]

7. P. to K. fifth.

[If—
7. P. — Q. B. 3. 7. Kt. — Q. B. 3.
8. P. — Q. 4.
And Black is thought to have the advantage.]

7. Q. takes K. P.

Mr. Frazer suggests that Black might play his Queen to K. Bishop's fourth in place of the usual move in the text. See "Illustrated London News," Sept. '69.

8. P. to Q. third. 8. K. B. to K. R. third.

[If—
8. Kt. — Q. B. 3.
9. Q. B. × P.
And White has a strong attack.]

9. Q. B. to Q. second.

[If—
9. Kt. — Q. B. 3. 9. Kt. — K. 2.]

9. K. Kt. to K. second.

The last two moves (large type), on either side, are occasionally transposed.

10. Q. Kt. to Q. B. third. 10. Q. Kt. to Q. B. third.

Black's old line of defence was as follows,

[Viz.:—
10. P. — Q. B. 3.
11. Q. R. — K. sq. 11. Q. — Q. B. 4 (ch.).
12. K. — R. sq.
or 12. R. — B. 2.
With the view of doubling the Rooks.]

11. Q. R. to K. sq.

Attacking the Queen.

11. Q to *K.* B. fourth.

For Queen to *Queen's* Bishop's fourth (ch.), see A., p. 138, the move in the text being the modern invention of Herr Paulsen, supposed considerably to strengthen the defence in this Gambit. Diagram No. 28, on next page, shows the position at this stage, viz.:—

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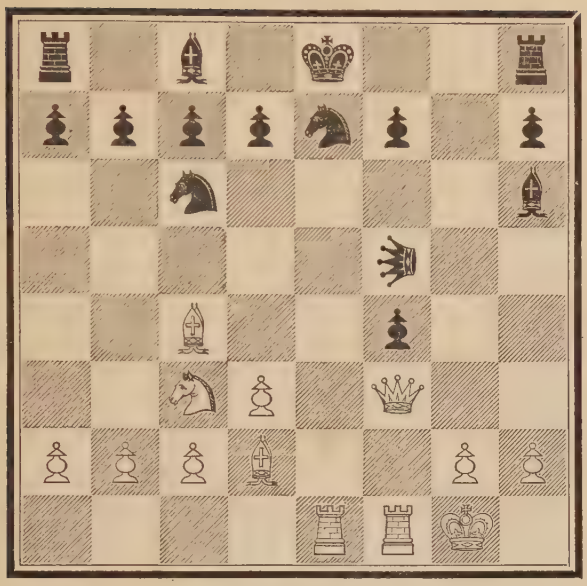


WHITE.

DIAGRAM No. 28.

[Position *after* Black's 11th move in Game I., showing *Mr. Paulsen's defence in Muzio's Gambit.*]

12. Q. R. to K. fourth.

Generally preferred to advancing the Q. Knight to Queen's fifth.

[Suppose—
12. Kt. — Q. 5. 12. K. — Q. sq.
13. B. — Q. B. 3. 13. R. — K. sq.
See game played between two Members of the "City and Co. of Dublin" Chess Club, "Chess World" Magazine, '68, '69. p. 20.]

12. Q. Kt. to K. fourth.

Counter attacking White's Queen.

[(If—
12. P. — Q. 3.
13. B. × P. (or 1). 13. B. × B.
14. R. × B.
And White has a strong attack.)
(If— — 1. —
13. Kt. — Q. 5. 13. K. — Q. sq.
14. Kt. × Kt. 14. Kt. × Kt.
15. Q. B. × P. 15. B. × B.)]

13. Q. to K. second. 13. P. to Q. third.

[If—
13. Kt. × B.
14. P. × Kt. 14. K. — Q. sq.]

14. Q. B. takes Gambit Pawn. 14. K. B. takes Q. B.
15. K. R. takes K. B.

Again attacking the Queen.

15. Q. to K. Kt. fourth.

16. P. to K. R. fourth.

Once more driving the Queen.

16. Q. to K. Kt. second.

17. K. R. takes *third* K. B. P.

Still attacking the Queen.

17. Q. Kt. takes K. R.
18. Q. R. takes K. Kt. (ch.). 18. K. to Q. sq.
19. K. B. takes Q. Kt.

And White has a Pawn for the loss of the "Exchange."

At this stage, Authorities give for Black,

{ 19. Q. to Q. fifth (ch.).
{ or 19. Q. B. to Q. second.

See "Quarterly Chess Chronicle, '70–'71, p. 12.

---

A.

Variation on *Black's eleventh* move in Game I. (leading to *Mr. Catlow's* defence at move 14).

The first *ten* moves on either side being the same as the large type in the preceding main game, pp. 135, 136, 137.

*White.* *Black.*

11. Q. R. to K. sq.

Attacking the Queen, as in the main game.

11. Q. to Q. B. fourth (ch.).

In place of Mr. Paulsen's move of playing the attacked Queen to *King's* Bishop's fourth, as in Diagram 28, p. 137.

12. K. to K. R. sq. 12. Q. Kt. to Q. fifth.

Counter attacking the Queen.

13. Q. to K. R. third.

[If—
13. R. × Kt. (ch.). 13. Q × R.
14. Q. Kt. — Q. 5.
or 14. K. R. — K. sq.
or 14. Q. — K. R. 5.]

13. P. to Q. fourth.

Black's last move has been decried as bad by Major De Jaenisch, and Mr. Staunton, on account of White's next move (K. Bishop to K. Knight's fourth being given for Black in "Praxis," p. 305, in place of the move in the text).

14. Q. to K. R. fifth.

But Mr. Catlow suggests, nothwithstanding, that Black can now play with advantage,

14. *Q. B. to K. third,*

Castling on either side of the board as opportunity may offer, and remaining with his piece ahead.

15. Q. Kt. takes Q. P. 15. K. Kt. takes Q. Kt.

Mr. Catlow considers that taking this Knight with the *Bishop* would be *bad.*

16. K. B. takes K. Kt. 16. Castles (K. R.).

See "Chess World" Magazine for '66–'67, pp. 373, 374, 375; and '68–'69, p. 182.

---

GAME II. IN SYNOPSIS.

*Koch's, or Ghulam Kassim's attack.*

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 27, p. 134). |
| 5. *P. to Q. fourth* (Game II.). | |

*Koch's Attack—also* leaving the K. Knight to be taken (but in place of Castling, as in Game I.).

| | |
|---|---|
| | 5. P. takes K. Kt. |
| 6. Q. takes K. B. P. | 6. P. to Q. fourth. |
| 7. K. B. takes Q. P. | 7. P. to Q. B. third. |

[If—
7. Kt. — K. B. 3.
8. Cas.
And White has, it is thought, the better Game.]

8. K. B. to Q. Kt. third.
or 8. K. B. takes K. B. P. (ch.).

The latter move being hazardous.

---

GAME III. IN SYNOPSIS.

*M'Donnell's Attack.*

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 27, p. 134). |
| 5. *Q. Kt. to Q. B. third* (Game III.). | |

The late Mr. M'Donnell's invention—also leaving the K. Knight *En prise.*

| | |
|---|---|
| | 5. P. takes K. Kt. |
| 6. Q. takes K. B. P. | 6. P. to Q. fourth. |
| | [If— |
| | 6. B. — R. 3. |
| 7. P. — Q. 4. | 7. Kt. — Q. B. 3. |
| 8. Castles.] | |
| 7. K. B. takes Q. P. | 7. P. to Q. B. third. |
| 8. K. B. to Q. Kt. third. | 8. Q. B. to K. third. |

---

GAME IV. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 4. ——— | 4. (See Diagram 27, p. 134). |
| 5. K. B. takes K. B. P. (ch.) (Game IV.). | |

This move does *not* leave the *Knight* to be taken, and so is scarcely, strictly speaking, a variation of Muzio's Gambit; but as it gives up a *piece* at the *same* stage of the Game, it can naturally and conveniently, if not legitimately, be inserted here. This sacrifice of the *Bishop* is, however, but seldom made, not being considered so powerful as that of the Knight.

| | |
|---|---|
| | 5. K. takes K. B. |
| 6. K. Kt. to K. fifth (ch.). | 6. K. back to his sq. |
| | [If — |
| | 6. K. — K. 3. |
| 7. Q. × Kt. P. (ch.). | |
| "Winning easily."] | |

7. Q. takes K. Kt. P.

Mr. Longman suggests that White might Castle here.

7. K. Kt. to K. B. third.

*Lolli's Defence* of Queen to K. Bishop's third is thought to be inferior.

8. Q. takes Gambit P. 8. P. to Q. third.

Black drives back the K. Knight.

9. K. Kt. to Q. B. fourth. 9. Q. Kt. to Q. B. third.
10. Castles. 10. K. B. to K. Kt. second.

And Black still remains a piece ahead; but White has two extra Pawns.

## ALLGAIER'S GAMBIT,

In the King's Knight's Gambit.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. K. P. takes P. |
| 3. K. Kt. to K. B. third. | 3. P. to K. Kt. fourth. |
| 4. P. to K. R. fourth. | |

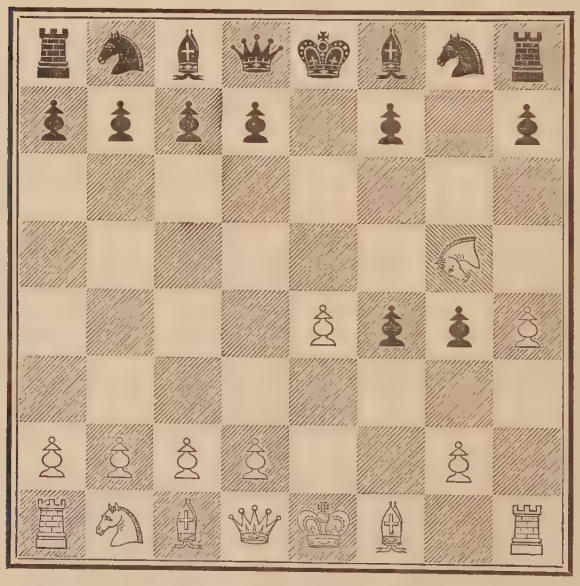
White now attacks the defence to the Gambit Pawn, in place of playing out the K. Bishop, as in Diagrams 26 and 27.

4. P. to K. Kt. fifth.

In the former Openings, Salvio's and Muzio's (Diagrams 26 and 27), Black, it will be seen, *voluntarily* advanced this Pawn on the K. Knight. He, now, has been invited to do so by White.

5. *K. Kt. to K. Kt. fifth.*

BLACK.



WHITE.

DIAGRAM No. 29.

[*Allgaier's Gambit.*]

Position *after White's fifth* move, which gives the name to the Opening.

For advancing the attacked Knight to King's fifth instead, see *Kieseritzky's Gambit*, Diagram 30. White could not now well leave the Knight to be taken (as in Muzio's Gambit, Diagram 27), as he has not his K. Bishop out yet, and so is not prepared to Castle.

*Synopsis.*

| | | |
|---|---|---|
| See Game I. for | | 5. P. to K. R. 3. |
| seldom played. | | 5. P. to Q. 4. |
| | | 5. P. to K. B. 3. |
| | | 5. P. to K. R. 4. |

---

GAME I. IN SYNOPSIS.

(*Leading to Herr Horny's Defence*).

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 29, p. 142). | 5. *P. to K. R. third* (Game I.) |

Black now plays the customary move, at once winning the piece, as the Knight has no square to retreat to.

| | |
|---|---|
| 6. K. Kt. takes K. B. P. | 6. K. takes K. Kt. |
| 7. Q. takes K. Kt. P. | |

This was Allgaier's mode of continuing his own attack. For *Prince Ouroussoff's move*, see A., p. 144.

7. K. Kt. to K. B. third.

Black counter attacks the Queen.

| | |
|---|---|
| 8. Q. takes Gambit P. | 8. *K. B. to Q. third.* |

Black again counter attacks the Queen. This is the move known as *Herr Horny's*, supposed to neutralize White's attack, since, if the first player now advance the Pawn to King's fifth, Black takes it with the Bishop, and if White then capture that piece, he loses his Queen. Therefore, White either checks with the Bishop at move nine, or retreats his Queen, which is now *en prise*, but, in any case, his attack is deemed to be short lived, and his camp minus a piece; for suppose,

9. K. B. to Q. B. fourth (ch.).

[If—
9. Q. — K. B. 2. 9. K. — Kt. 2.]

9. K. to K. Kt. second.

10. Q. to K. B. fifth.

[If—
10. Q. — K. B. 3.
11. P. — Q. B. 3.
12. Q. — Kt. 3 (ch.).

10. Kt. — Q. B. 3.
11. Q. Kt. — K. 4.
12. Q. Kt. — Kt. 5.]

| | |
|---|---|
| | 10. K. B. to K. Kt. sixth (ch.). |
| 11. K. to K. B. sq. | 11. K. R. to K. B. sq. |

And Black still has the piece, for which White has two Pawns.

---

A.

*Prince Ouroussoff's Attack.*

Variation on *White's seventh* move in Game I.

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 29, p. 142). | 5. P. to K. R. third. |
| 6. K. Kt. takes K. B. P. | 6. K. takes K. Kt. |
| 7. *K. B. to Q. B. fourth* (ch.). | |

A favorite move with Prince Ouroussoff, a strong Russian player. This move is now more usual than the one in the main game, p. 143.

| | |
|---|---|
| | 7. P. to Q. fourth. |
| 8. K. B. takes Q. P. (ch.). | 8. K. to K. sq. |

[If—
8. K. — Kt. 2.
9. B. × Q. Kt. P. (ch.). 9. B. × B.
10. Q. × K. Kt. P. (ch.).
And White draws the game by perpetual check.]

| | |
|---|---|
| 9. P. to Q. fourth. | 9. P. to K. B. sixth. |

Black's last move is generally considered better than K. Knight to King's second or K. Bishop's third, or than Pawn to Q. Bishop's third.

| | |
|---|---|
| 10. K. Kt. P. takes K. B. P. | 10. K. B. to K. second. |
| 11. Castles. | |

Generally thought better than advancing the Pawn to K. Bishop's fourth.

| | |
|---|---|
| | 11. P. to K. Kt. sixth. |
| 12. P. to K. B fourth. | |

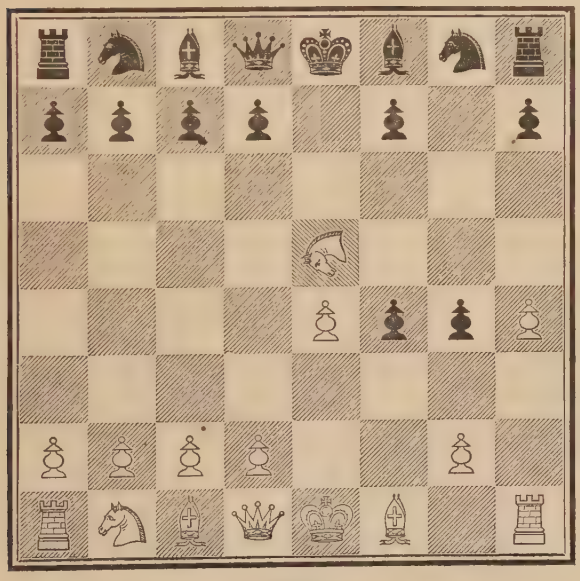
And Black—even against this stronger attack—is supposed to have the advantage. He retains the piece against two Pawns.

## KIESERITZKY'S GAMBIT,

In the King's Knight's Gambit.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. K. P. takes K. B. P. |
| 3. K. Kt. to K. B. third. | 3. P. to K. Kt. fourth. |
| 4. P. to K. R. fourth. | 4. P. to K. Kt. fifth. |
| 5. *K. Kt. to K. fifth.* | |

BLACK.



WHITE.

Diagram No. 30.

[*Kieseritzky's Gambit.*]

Position *after White's fifth* move, which gives the name to the Opening.

This Opening is sometimes called "Allgaier's Gambit," "The Great Gambit," or the "Allgaier-Kieseritzky Gambit;" but Allgaier's move was playing the Knight to *Knight's* fifth (as in Diagram 29), and *not* to *King's* fifth (as in the above Diagram, 30).

The move in the text attacks Black's K. *Knight's* Pawn, as well as his K. Bishop's. Black has now several replies.

*Synopsis.*

| | |
|---|---|
| See Game I. | for 3. K. B. to K. Kt. 2. |
| ,, ,, II. | for 3. Q. Kt. to Q. B. 3. |
| ,, ,, III. | for 3. K. Kt. to K. B. 3. |
| ,, ,, IV. | for 3. P. to K. R. 4. |
| ,, ,, V. | for 3. K. B. to K. 2. |
| Seldom played. | 3. Q. to K. 2.<br>3. P. to Q. 3.<br>3. P. to Q. 4. |

---

GAME I. IN SYNOPSIS.

*Herr Paulsen's Counter Attack.*

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145). | 5. *K. B. to K. Kt. second* (Game I.). |

Black's fifth move—attributed to Herr Paulsen—is now generally considered to be the best reply, at once *counter attacking* White's advanced K. Knight, but at the same time surrendering the K. Knight's Pawn.

6. K. Kt. takes K. Kt. P.

Opinion appears to be much divided as to whether this move, or supporting the Knight by Pawn to Queen's fourth, is better. For the latter, see A., p. 147. The move in the text breaks up the Pawns.

6. P. to Q. fourth.

[If—
6. P. — K. R. 4.
7. Kt. — K. 2.]

7. Kt. — K. B. 2.

7. Q. to K. B. third.

In the "Chess Players' Magazine" for 1864 (see pp. 231, 260), it is stated that Herr Max Lange considers that White's best move here is Pawn to Q. Bishop's third, restraining the action of the hostile K. Bishop (which is pressing diagonally on White's left wing), and enabling White to check at Q. Rook's fourth, should Black capture the King's Pawn with Pawn. Black has a number of replies to Max Lange's suggestion, viz., to take the King's Pawn or Knight, develop his game on King's side, obviate the check on Queen's, or play Queen to King's second.

[(If—
7. P. × P. (or 1). 7. Q. — K. 2 (ch.).
8. K. — B. 2.
Or, otherwise, Black wins a piece.)
(If— — 1. —
7. *Kt. — K. B. 2.* } 7. P. × P.
} or 7. Kt. — K. 2.)]

7. Q. to K. second.
8. K. B. to K. second. 8. Q. P. takes K. P.

See "Quarterly Chess Chronicle," '70-'71, pp. 161, 185.

---

A.

Variation on *White's sixth* move in Game I.

*White.* *Black.*

5. (See Diagram 30, p. 145). 5. K. B. to K. Kt. second
6. *P. to Q. fourth.* (Game I.).

*Supporting* the Knight (in place of breaking up the Pawns, as in the main game, p. 146), liberating the Q. Bishop, and attacking the Gambit Pawn.

6. K. Kt. to K. B. third.

[(If—
6. P. — Q. 3.
7. Kt. × K. Kt. P. 7. B. × Kt. (or 1).
8. Q. × B. 8. B. × P.
9. Q. × P. 9. Q. — K. B. 3.
10. P. — Q. B. 3. 10. B. — K. 4.
Black has lost the Gambit Pawn, but has a good game.)
— 1. — (If—
7. P. — K. R. 4.
8. Kt. — K. B. 2. 8. Q. — K. B. 3.)]

7. Q. Kt. to Q. B. third.

Petroff's move, defending the King's Pawn, now thought one of the best. White, however, has several other moves at this position. He can capture the Gambit Pawn, the K. Knight's Pawn, or move K. Bishop to Q. Bishop's fourth. Suppose the last—

[(Viz.:—
7. B. — Q. B. 4. 7. Cas.
8. Kt. — Q. B. 3 (or 1). 8. P. — Q. 3.
And White now sometimes gives up his two minor pieces for the Rook and Pawn, with a good attack).
(If— — 1. —
8. Q. B. × P. 8. Kt. × K. P.
9. Kt. × Kt. P. 9. P. — Q. 4.)]

7. P. to Q. third.
8. K. Kt. to Q. third. 8. Castles.
9. Q. B. takes Gambit P. 9. Q. Kt. to Q. B. third.
10. K. Kt. to K. B. second. 10. K. Kt. to K. R. fourth.
11. Q. B. to K. Kt. fifth. 11. P. to K. B. third.
12. Q. B. to K. third. 12. K. Kt. to K. Kt. sixth.
13. K. R. to K. R. second.

And the game is pronounced even by some, while others consider that Black has a slight advantage. See "Chess Players' Magazine," '65, p. 359; "Chess Players' Quarterly Chronicle," '70–'71, p. 162; and the "Westminster Papers," '70–'71, p. 7.

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145). | 5. *Q. Kt. to Q. B. third* (Game II.). |

Black's fifth move (also counter attacking the K. Knight) is attributed to Herr Neümann.

6. K. Kt. takes Q. Kt.

In Mr. Selkirk's "Book of Chess" ('68), Pawn to Queen's fourth is given for White.

6. Q. P. takes K. Kt.
7. P. to Q. fourth. — 7. K. Kt. to K. B. third.
8. Q. B. takes Gambit P.

[If—
8. P. — K. 5. — 8. Kt. — R. 4.]

8. K. Kt. takes K. P.
9. K. B. to Q. third.

[If—
9. Q. × P. — 9. Q. — K. 2.]

9. K. B. to Q. third.
10. Q to Q. B. sq.

[If
10. B. × B. (or 1). — 10. Kt. × B.)
([If— — 1. —
10. B. × Kt. — 10. B. × B.)]

10. K. Kt. to K. Kt. sixth.
11. K. R. to K. R. second. — 11. Q. to K. second (ch.).
12. K. to Q. sq.

[If—
12. K. — B. 2. — 12. Kt. — R. 4.]

12. Q. B. to K. B. fourth.
13. Q. Kt. to Q. B. third. — 13. Castles (Q. R.).

And White's game is "almost hopeless," Herr Neümann having conducted the Black men. See "Westminster Papers," '69–'70, p. 191.

---

GAME III. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145). | 5. *K. Kt. to K. B. third* (Game III.). |

Black now counter attacks White's King's Pawn. Of late years, this move has been played perhaps more than any other, but is being superseded by Herr Paulsen's in Game I., and probably will be also by Herr Neümann's, in Game II.

6. K. B. to Q. B. fourth.

For taking the K. Knight's Pawn with K. Knight, see A., p. 150.

6. P. to Q. fourth.

Some players still prefer Queen to King's second.

7. K. P. takes Q. P. — 7. K. B. to K. Kt. second.

Black's last move is Mr. Paulsen's played in a slightly different combination of the game (viz., *two moves later*), and *after* the K. Knight is brought out into the field. The move at this stage, however, adopted by Black, in most of the modern published Games, is this Bishop played to *Queen's third* instead, for which, see B., p. 151.

7. K. B. to Q. Kt. fifth (ch.).

[If—
8. Cas. — 8. Cas.
9. Kt. — Q. B. 3. — 9. Kt. — K. R. 4.
10. Kt. × Kt. P. — 10. B. — Q. 5 (ch.).
11. Kt. — K. B. 2. — 11. Q. × R. P.
And Black "wins easily."]

8. P. to Q. B. third.

9. Q. P. takes Q. B. P. — 9. Castles.

10. P. takes Q. Kt. P. — 10. Q. B. takes *Q.* Kt. P.

11. P. to Q. fourth.

[If—
11. Q. Kt. — B. 3. } 11. Q. B. × *K.* Kt. P.
or 11. K. Kt. × Kt. P. } 11. Do. ]

11. Q. B. takes *K.* Kt. P.

Black attacks the K. Rook.

12. K. R. to K. Kt. sq. — 12. P. to K. B sixth.

Supporting the advanced Q. Bishop; and Black has "by far the better game." See "Westminster Papers," '69-'70, p. 99.

A.

Variation on *White's sixth* move in Game III.

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145). | 5. K. Kt. to K. B. third (Game III.). |
| 6. *K. Kt. takes K. Kt. P.* | |

In place of moving out the K. Bishop, as in the main Game, p. 149, White, by the move in the text, breaks up the Pawns.

6. P. to Q. fourth.

Black's last move (bringing a *second* attack on the K. Knight), attributed to M. De Rivière, is thought by some to be better than taking the King's Pawn with K. Knight, for which latter variation, see A. 1, in which Black may give up his Queen for three pieces.

| | |
|---|---|
| 7. K. Kt. takes K. Kt. (ch.). | 7. Q. takes K. Kt. |
| 8. Q. to K. second. | |

[If—
8. Kt. — Q. B. 3. 8. Q. — K. Kt. 3.
9. Q. — K. B. 3. 9. B. — Q. 3.
10. Kt. × Q. P.
or 10. B. — Q. 3.]

8. K. B. to Q. third.

---

A. 1.

Sub-variation on *Black's sixth* move in A.

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145). | 5. K. Kt. to K. B. third (Game III.). |
| 6. K. Kt. takes K. Kt. P. | 6. *K. Kt. takes K. P.* |

In place of M. De Rivière's move of Pawn to Queen's fourth, in A.

| | |
|---|---|
| 7. P. to Q. third. | 7. K. Kt. to K. Kt. sixth. |

Black now attacks the K. Rook.

| | |
|---|---|
| 8. Q. B. takes Gambit P. | 8. K. Kt. takes K. R. |

Black sometimes checks with the Queen.

[Viz. :—
8. Q. K. 2 (ch.).
9. B. — K. 2. 9. Q. — Q. Kt. 5 (ch.).
10. B. — Q. 2. 10. Q. × Q. Kt. P.
11. B. — Q. B. 3. 11. B. — Q. Kt. 5.]

9. Q. to K. second (ch.).

Attacking the Queen with the Q. Bishop is shown in "Westminster Papers," '69–'70, p. 99, to be of no avail.

9. Q. to K. second.

If Black cover instead with his *Bishop*, White mates in three moves.

| | |
|---|---|
| 10. K. Kt. to K. B. sixth (ch.). | 10. K. to Q. sq. |
| 11. Q. B. takes Q. B. P. (ch.). | 11. K. takes Q. B. |
| 12. K. Kt. to Q. fifth (ch.). | 12. K. to Q. sq. |
| 13. K. Kt. takes Q. | 13. K. B. takes K. Kt. |

And Black has exchanged his Queen for three pieces. The question is, can he get out his K. Knight, which stands imprisoned at K. Rook's eighth, after capturing the K. Rook? Mr. Morphy, in this variation, won both as first and second player, against Professor Anderssen in one game, and the strong French player, M. Baucher, in another.

---

B.

Variation on *Black's seventh* move in Game III.

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145). | 5. K. Kt. to K. B. third. (Game III.). |
| 6. K. B to Q. B. fourth. | 6. P. to Q. fourth. |
| 7. K. P. takes Q. P. | 7. *K. B. to Q. third.* |

Black's last move is in place of moving this Bishop to K. Knight's second, as in the main game, p. 149.

| | |
|---|---|
| 8. P. to Q. fourth. | 8. K. Kt. to K. R. fourth. |
| | [If— 8. Q. — K. 2. |
| } 9. B. × P. or 9. Cas.] | |
| 9. Q. Kt. to Q. B. third. | |

This move appears to be now preferred to checking with the Bishop, or Castling.

[(Viz.:—

| | |
|---|---|
| 9. B. — Kt. 5 (ch.) (or 1). | 9. P. — Q. B. 3. |
| 10. P. × P. | 10. P. × P. |
| 11. Kt. × Q. B. P. | 11. Kt. × Kt. |
| 12. B. × Kt. (ch.). | 12. K. — B. sq. |

Black *sacrifices the Rook* for a strong counter-attack.

| | |
|---|---|
| 13. B. × R. | 13. Kt. — K. Kt. 6. |
| 14. K — B. 2 (or x.). | 14. Kt. × R. (ch.). |

(If—
14. *R.* — *R.* 2.
15. B. — Q. 5.
16. Kt. — Q. B. 3.
(If—
9. *Cas.*
10. Q. — K. sq.
11. R. × Q.

— x. —
14. B. — K. B. 4.
15. K. — Kt. 2.
16. R. — K. sq. (ch.).
— 1. —
9. Q. × K. R. P.
10. Q. × Q.
11. Cas.)]

9. K. R. to K. Kt. sq.

This move was played recently against Herr Steinitz by a strong amateur, at Oxford—the usual moves for Black here being to Castle; to play Queen to King's second; or to advance the Knight.

[(If—
9. Kt. — Kt. 6 (or 1).
10. Q. B. takes P. 10. Kt. × R.
And White has sacrificed the "Exchange" for a strong attack. Some players, however, prefer to save the Rook at move 10, in place of taking the Pawn.
11. P. — K. Kt. 3.
} or 11. Kt. — K. 4.)
— 1. — (If—
9. Q. — *K.* 2.
10. B. — Kt. 5 (ch.).
And White obtains a strong attack.
10. K. — K. B. sq.
Black's last move is generally thought better than interposing, or moving the King to Queen's square.)]

10. Q to Q. third.

[If—
10. Cas. 10. P. — K. B. 6.]

10. K. R. to K. Kt. second.
11. Q. Kt. to K. second. 11. Q. to K. B. third.

See "Chess Players' Magazine" for 1864, pp. 71, 98; and for 1865, pp. 305, 308, 310. Also "Chess Players' Quarterly Chronicle," '70–'71, pp. 52, 212.

---

GAME IV. IN SYNOPSIS.

*White.* *Black.*

5. (See Diagram 30, p. 145). 5. *P. to K. R. fourth* (Game IV.).

This was one of the old lines of play, defending the K. Knight's Pawn, and also making room for defending the K. Bishop's Pawn by K. Rook to K. Rook's second.

6. K. B. to Q. B fourth. 6. K. R. to K. R. second.

Black can also defend the K. Bishop's Pawn by moving K. Knight to K. Rook's third. See A., p. 153.

7. P. to Q. fourth. 7. Q. to K. B. third.

Black's last three moves constitute the "*Russian Defence.*" See "Praxis," p. 330. Some players prefer advancing the K. Knight's Pawn, instead of the last move in the text, and should Black, in place of either move, play Pawn to Queen's third, White might sacrifice his two pieces (K. Bishop and K. Knight) for the K. Rook and Pawn, but many players consider that the attack—although strong—is scarcely an equivalent for the loss, and so would prefer retreating the K. Knight to Queen's third, when attacked by Black's Queen's Pawn.

[If—
7. P. — K. B. 6.
8. P. — Q. 3.]

8. P. × P.

8. Q. Kt. to Q. B. third.

Considered better than Castling.

[If—
8. P. — Q. B. 3.

8. P. — Q. 3.]

8. K. Kt. to K. second.

9. Q. Kt. to K. second.

Still considered better than Castling.

9. P. to Q. third.

And now White may probably sacrifice the two pieces for the Rook, giving Black the better game according to Mr. Wormald's "Chess Openings," p. 202.

---

A.

Variation on *Black's sixth* move in Game IV.

(*Leading to Mr. Knight's move*).

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145.) | 5. P. to K. R. fourth (Game IV.) |
| 6. K. B. to Q. B. fourth. | 6. *K. Kt. to K. R. third.* |

Defending the K. Bishop's Pawn with Knight in place of Rook.

7. P. to Q. fourth.

If White now, instead, take the K. Bishop's Pawn with K. Knight, we have *Mr. Oliver's Attack*, generally considered premature.

7. P. to Q. third.

Attacking the K. Knight,

| | |
|---|---|
| 8. K. Kt. to Q. third. | 8. P. to K. B. sixth. |
| 9. P. to K. Kt. third. | |

[If—
9. P. × P. 9. B. — K. 2.
10. B. — K. 3, or B. 4. 10. B. × P. (ch.).
11. K. — Q. 2.
And so far Black has retained the Pawn; but, according to Herr Kolisch, has a difficult position. See Mr. Selkirk's "Book of Chess," p. 247.]

9. P. to Q. fourth.

Black's last move is *Mr. Knight's.* Whether White now take the Queen's Pawn with King's *Pawn* or *Bishop,* Black for a long time was considered to have completely neutralized White's attack, but Mr. Wormald considers Mr. Knight's discovery "somewhat overrated;" and according to "Praxis," pp. 317, 318, the point appears unsettled.

---

GAME V. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 5. (See Diagram 30, p. 145.) | 5. *K. B. to K. second* (Game V.). |

See observations after Black's *sixth* move in large type.

6. K. Kt. takes K. Kt. P.

[If—
6. Q. × Kt. P. 6. P. — Q. 3.
7. Q. — K. Kt. 7. 7. P. × Kt.
8. Q. × R. 8. B. × P. (ch.).
White has won the "Exchange;" but "it would not be easy to demonstrate that he should win the game."]

6. P. to Q. fourth.

Black's last move is suggested in an article in the "Chess World Magazine," '65–'66, p. 137, in place of the usual one of Pawn to Queen's *third,* on the principle of "meeting a rapid advance on either wing with counter attack in the centre." It is also suggested in that article that, possibly, Black might, with advantage, even play the Pawn thus, a move earlier.

| | |
|---|---|
| 7. K. P. takes Q. P. | 7. K. B. takes K. R. P. (ch.). |
| 8. K. Kt. to K. B. second. | 8. K. B. takes K. Kt. (ch.). |
| 9. K. takes K. B. | 9. Q. takes K. P. |
| 10. P. to Q. fourth. | 10. *Q. Kt.* to Q. B. third. |
| | [If— |
| | 10. *K. Kt.* — K. B. 3. |
| 11. Kt. — Q. B. 3. | 11. Q. — K. Kt. 4. |
| 12. K. — Kt. sq. | 12. B. — K. B. 4. |
| 13. P. — Q. R. 4. | 13. Q. Kt. — Q. 2.] |
| 11. P. to Q. third. | 11. K. Kt. to K. B. third. |
| 12. Q. B. takes Gambit P. | 12. Q. B. to K. Kt. fifth. |
| 13. Q. to Q. third. | |
| or 13. K. B. to K. second. | |

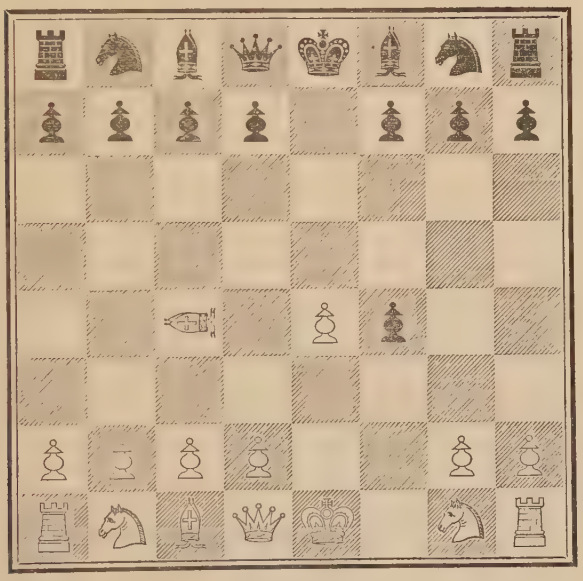
## THE KING'S BISHOP'S GAMBIT,

In the King's Gambit.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. P. takes K. B. P. |
| 3. *K. B. to Q. B. fourth.* | |

White now brings out his K. *Bishop*, in place of the K. *Knight*, as in Diagrams 25 to 30.

BLACK.



WHITE.

Diagram No. 31.

[*The King's Bishop's Gambit.*]

Position *after White's third* move, which gives the name to the Opening.

Black has now several replies, but it appears undecided which is his best. The first three in the following synopsis are those now most recommended, as the general impression appears to be that there is no use in Black endeavoring to maintain the Gambit Pawn

(as in the K. Knight's Gambit), since White can always win it back. Counter attack, or Gambit counter Gambits are, therefore, more usually adopted; but the theory of this Gambit is still in a very unsettled position.

*Synopsis.*

| | | |
|---|---|---|
| See Game | | I. for 3. P. to Q. 4. |
| ,, | ,, | II. for 3. K. Kt. to K. B. 3. |
| ,, | ,, | III. for 3. P. to K. B. 4. |
| ,, | ,, | IV. for 3. P. to Q. Kt. 4. |
| ,, | ,, | V. for 3. Q. to K. R. 5 (ch.). |
| | Seldom played, | 3. P. to K. Kt. 4. |
| | | 3. K. B. to K. 2. |
| | | 3. P. to Q. B. 3. |
| | | 3. K. B. to Q. B. 4. |
| | | 3. Q. Kt. to Q. B. 3. |
| | | 3. K. Kt. to K. 2. |

---

GAME I. IN SYNOPSIS.

[*The Centre Gambit Counter Gambit.*]

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 31, p. 155). | 3. *P. to Q. fourth* (Game I.). |

Black now plays a centre Gambit counter Gambit, giving up a Pawn to free his game, a line of play much in vogue. It is vain to give an opinion on the move, when we find one authority stating that it gives Black "fully the better game," while another considers it to be "demonstrably inefficient."

4. K. B. takes Q. P.

Some players prefer taking the Pawn with *Pawn;* Black can then move K. Bishop to Queen's third, or K. Knight to K. B. third.

4. K. Kt. to K. B. third.

Some good players check instead, following with K. Knight to King's second; while others play Pawn to Q. Bishop's third (driving back the K. Bishop), and then check with Queen.

5. Q. Kt. to Q. B. third.

Generally considered better than Queen to King's second. K. Knight to K. Bishop's third sometimes adopted.

5. K. B. to Q. Kt. fifth.

Black sometimes plays this Bishop to Queen's third, or takes off the K. Bishop.

6. K. Kt. to K. B. third.

White could also play Queen to K. Bishop's third.

[If—
6. K. Kt. — K. 2.
7. Q. P. × Kt.
8. K. — B. sq.

6. K. Kt. × K. B.
7. Q. — R. 5 (ch.).
8. P. — K. B. 6.]

6. K. B. takes Q. Kt.
7. P. to Q. B. third.

7. Q. P. takes K. B.
8. K. B. to Q. Kt. third.

And the game is considered even.

---

GAME II. IN SYNOPSIS.

*Lichtenhein's Counter Attack.*

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 31, p. 155). | 3. *K. Kt. to K. B. third* (Game II.). |

Black now adopts the move known as *Lichtenhein's*, counter attacking the King's Pawn, comparatively a modern answer, but played, we believe, before Mr. Lichtenhein's time.

4. Q. Kt. to Q. B. third.

Considered better than Pawn to King's fifth or Queen's third. Should White, instead, move his Queen to K. Bishop's third, Black can bring out his Q. Knight to Q. Bishop's third, as in a game by correspondence between Mr. George F. Barry, one of the leading members of the "City and County of Dublin Chess Club," and a strong English amateur (published in the "Quarterly Chess Chronicle," '68–'69, p. 42), won by the former.

4. Q. Kt. to Q. B. third.

[(If—
4. B. — Q. Kt. 5 (or 1).
5. P. — Q. 4.
6. P. — Q. B. 3.
7. P. × B.
8. B. — K. 3).

5. P. — K. 5 (or x.).
6. B. — Q. Kt. 5 (ch.).
7. P. × Kt.
8. Q. — K. 2 (ch.).

— 1. —

(If—
4. *P.* — *Q.* 4.
5. B. — Q. 3.
6. Q. — K. 2).

5. P. × P.
6. Q. — K. 2 (ch.).

— x. —

(If—
5. *Kt.* — *K. B.* 3.
6. Kt. — Q. 5.

5. Cas.
6. Kt. × Kt.)]

| | |
|---|---|
| 5. K. Kt. to K. B. third. | 5. K. B. to Q. Kt. fifth. |
| 6. Castles. | |

(If—
6. Kt. — Q. 5
7. P. — Q. B. 3.
8. Cas.

6. P. — Q. 3.
7. B. — Q. R. 4.
8. Cas.]

| | |
|---|---|
| | 6. P. to Q. third. |
| 7. Q. Kt. to Q. fifth. | 7. K. Kt. takes Q. Kt. |

Many good players recommend Black to Castle here.

| | |
|---|---|
| 8. K. P. takes K. Kt. | 8. Q. Kt. to K. fourth. |
| 9. K. Kt. takes Q. Kt. | 9. Q. P. takes K. Kt. |
| 10. P. to Q. fourth. | 10. Q. to K. second. |
| 11. P. to Q. B. third. | |

And the game is supposed to be even.

---

## Game III. in Synopsis.

The *old* "Classical" *Gambit Counter Gambit.*

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 31, p. 155). | 3. *P. to K. B. fourth* (Game III.). |

This move, a King's Wing Gambit counter Gambit, aptly called in the "Chess World Magazine" for '68–'69, p. 298, a "modern revival," has been lately brought into vogue again, owing to the doubts thrown on the validity of Black's line of play in Game V. In that article, the writer is of opinion that against the move in the text, "the utmost the first player can hope for is a questionably 'even game,' while the defence is, comparatively speaking, 'plain sailing.'"

In the opinion, too, of the editors of the "Paris Chess Congress Book" (MM. de Riviére and Neümann), the *second* player has "a slight advantage;" while, on the other hand, some players prefer Game I., and others recommend Game II. to either.

4. Q. Kt. to Q. B. third.

Opinions are divided as to whether this, or Queen to King's second, is better. The other moves at White's disposal, such as checking, taking the K. Knight, &c., are thought to be inferior.

[(Suppose—
4. Q. — K. 2 (or 1).
5. K. — Q. sq.
6. Q. × P. (ch.).
7. P. — Q. 4.
or 7. Kt. — Q. B. 3.)

4. Q. — R. 5 (ch.) (or x.).
5. P. × K. P.
6. B. — K. 2 (or y.).

(If— — 1. —
4. *P.* — *K.* 5. 4. Q. — K. R. 5 (ch.).
5. K. — B. sq. 5. P. — K. B. 6.)
— x. — (If—
4. *P.* × *P.*
5. Q. — R. 5 (ch.). 5. P. — K. Kt. 3.
6. Q. — K. 5 (ch.). 6. Q. — K. 2.
7. Q. × K. R.
And White has won the "Exchange.")
— y. — (If—
6. *K.* — *Q.* sq.
7. Kt. — K. B. 3. 7. Q. — K. R. 4.
8. P. — Q. 4.
And White is thought to have the better Opening.)]

5. K. to K. B. sq. 4. Q. to K. R. fifth (ch.).
6. Q. Kt. takes K. P. 5. K. B. P. takes K. P.
7. Q. to K. second. 6. P. to Q. B. third.
} 8. K. B. takes K. Kt. 7. K. to Q. sq.
} or 8. K. Kt. to K. B. third.

---

GAME IV. IN SYNOPSIS.

*Kieseritzky's Gambit Counter Gambit.*

*White.* *Black.*

3. (See Diagram 31, p. 155). 3. *P. to Q. Kt. fourth* (Game IV.)

Black now plays a right wing Gambit counter Gambit, a favorite move with *Kieseritzky*.

4. K. B. to Q. Kt. third.

[(If—
4. B. × Q. Kt. P. (or 1). 4. Q. — R. 5 (ch.).
5. K. — B. sq. 5. Kt. — K. B. 3.
6. Kt. — K. B. 3. 6. Q. — K. R. 3.
7. P. — Q. 3. 7. Kt. — K. R. 4.)
(If— — 1. —
4. B. × K. B. P. (ch.). 4. K. × B.
5. Q. — K. R. 5 (ch.). 5. P. — K. Kt. 3.
And White will win the "Exchange," a doubtful advantage in this position.)]

4. Q. to K. R. fifth (ch.).

[If—
4. P. — Q. R. 4.
5. Kt. — Q. B. 3. 5. P. — Q. R. 5.
6. B. × K. B. P. (ch.). 6. K. × B.
7. Q. — K. R. 5 (ch.). 7. P. — K. Kt. 3.
And White will win the "Exchange."]

5. K. to K. B. sq. 5. K. B. to Q. B. fourth.
6. P. to Q. fourth. 6. K. B. to Q. Kt. third.

---

GAME V. IN SYNOPSIS.

The *Modern* "Classical" *Counter Attack.*

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 31, p. 155). | 3. *Q. to K. R. fifth* (ch.). (Game V.). |

This counter attack (called the *Modern* Classical Defence, to distinguish it from the *old* Classical, in Game III.) is not now so frequently played, as the attempt to maintain the Gambit Pawn, after the check of the Queen, is generally considered useless, White invariably winning it back. The move in the text likewise keeps the Queen long inactive, and enables the first player to develop in the centre, and on both flanks. This game also may give White an opportunity of playing several strong Attacks, such as *Grimm's, Petroff's,* or *M'Donnell's,* the last-named formerly thought weak, but recently much strengthened by Mr. Fraser's able analysis, at p. 162.

4. K. to K. B. sq. 4. P. to K. Kt. fourth.

Black defends the Gambit Pawn. Some players recommend him to give it up by now playing Q. Knight to Q. Bishop's third. He has also other lines of play, such as K. Knight to K. Bishop's third, Pawn to Queen's third, or K. Bishop's fourth; Queen to K. Bishop's third.

5. P. — Q. 4. [Suppose— 4. P. — Q. 3. 5. Kt. — K. B. 3. or 5. B. — K. 3.

This line of play for Black finds many supporters.]

5. Q. Kt. to Q. B. third.

Should White, instead, bring out his Queen to K. Bishop's third, we have *Cozio's Attack,* not often played.

5 K. B. to K. Kt. second.

6. P. to Q. fourth.

For M'Donnell's Attack, see A., p. 161.

6. K. Kt. to K. second.

Black now *evades* Grimm's and Petroff's Attacks, for which, see B. and C., pp. 164, 165.

7. K. Kt. to K. B. third.

Thought stronger than Pawn to King's fifth. The order of White's last three moves is sometimes different.

| | |
|---|---|
| | 7. Q. to K. R. fourth. |
| 8. P. to K. R. fourth. | 8. P. to K. R. third. |
| 9. K. to K. Kt. sq. | |
| or 9. P. to K. fifth. | |

---

A.

*M'Donnell's Attack.*

Variation on *White's sixth* move in Game V.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 31, p. 155). | 3. Q. to K. R. fifth (ch.). (Game V.). |
| 4. K. to K. B. sq. | 4. P. to K. Kt. fourth. |
| 5. Q. Kt. to Q. B. third. | 5. K. B. to K. Kt. second. |
| 6. *P. to K. Kt. third.* | |

This was M'Donnell's move, attacking the Queen in place of advancing Pawn to Queen's fourth, as in the main game, p. 160.

| | |
|---|---|
| | 6. K. B. P. takes K. Kt. P. |
| 7. K. to K. Kt. second. | |

For Queen to K. Bishop's third, see A. 1. The move in the text was M'Donnell's *continuation* of his *own* attack, which Black, it is supposed, "can satisfactorily oppose in more ways than one."

| | |
|---|---|
| | 7. Q. to K. R. third. |
| 8. K. R. P. takes K. Kt. P. | 8. Q. to K. Kt. third. |

And the *second* player is said to have the better game.

---

A. 1.

*Amendment on M'Donnell's Attack.*

Sub-variation on *White's seventh* move in A.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 31, p. 155). | 3. Q. to K. R. fifth (ch.). (Game V.). |
| 4. K. to K. B. sq. | 4. P. to K. Kt. fourth. |
| 5. Q. Kt. to Q. B. third. | 5. K. B. to K. Kt. second. |
| 6. P. to K. Kt. third. | 6. K. B. P. takes K. Kt. P. |
| 7. *Q. to K. B. third.* | |

This amendment, strengthening M'Donnell's Attack (in place of moving the King, as in A.), suggested "as overturning any defence that may be adopted against it," has been the subject of a rigorous analysis by Mr. Fraser, in the "Chess World Magazine," who, although not exactly the inventor of White's *seventh* move, has, by his able treatment of its *subsequent* variations, brought the move in the text prominently into notice.

7. Q. to K. B. fifth.
or 7. P. takes K. R. P.
or 7. K. Kt. to K. B. third.
or 7. P. to Q. fourth.
or 7. P. to K. Kt. 7 (ch.).

The last being stated to be the best.

Suppose, then—7. P. to K. Kt. 7 (ch.).

| | |
|---|---|
| 8. K. takes K. Kt. P. | 8. K. Kt. to K. R. third. |

Black's other replies here are considered weak.

| | |
|---|---|
| 9. Q. Kt. to Q. fifth. | 9. K. to Q. sq. |

Black's last move is to obviate the loss of the "Exchange," and is considered better than Castling.

| | |
|---|---|
| 10. P. to Q. fourth. | 10. P. to Q. B. third. |
| 11. Q. Kt. back to Q. B. third. | |

Mr. Fraser, in his able article, now gives three moves for Black, viz.:—

11. K. B. takes Q. P.
or 11. Q. to K. Kt. fifth (ch.).
or 11. P. to Q. third.

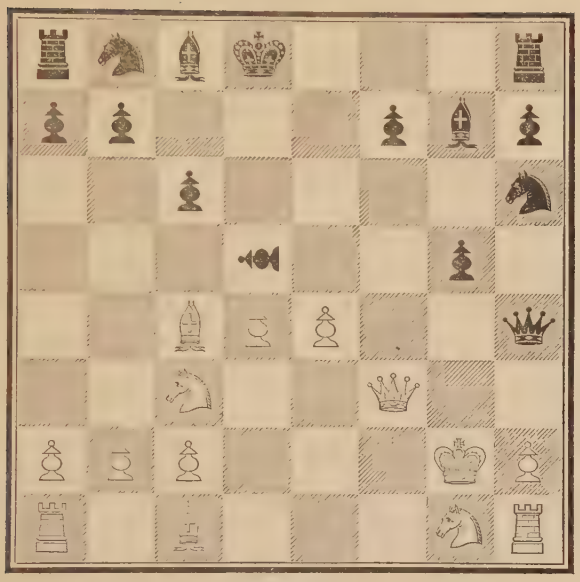
Maintaining that, against any of these, White can obtain the superiority. Mr. Wormald, in a subsequent communication, throws out for consideration that possibly Black has a better move at this stage than any of the three given for him by Mr. Fraser, viz.:—

11. *P. to Q. fourth.*

Attacking White's K. Bishop.

The following Diagram, No. 32, shows the position at this stage:—

BLACK.



WHITE.

DIAGRAM No. 32.

[*Variation in M'Donnell's Attack.*]

Position *after* Black's *eleventh* move in Game V.

Mr. Wormald now gives two replies to his own suggestion, as being the best for White, viz.:—

12. K. P. takes Q. P.
and 12. K. B. to Q. third.

Mr. Fraser, however, in a further article, thinks that White has a stronger move, viz.:—

12. *Q. to K. Kt. third.*

To which Black has several replies (exchanging Queens being given as his best), against any of which Mr. Fraser maintains that the first player obtains the better game. If so, the *modern* "Classical" Defence now breaks down against M'Donnell's Attack (heretofore deemed weak), in addition to its being supposed scarcely able to stand against Grimm's and Petroff's Attacks. See "Chess World Magazine," '68-'69, pp. 117, 225, 264.

B.

*Herr Grimm's Attack.*

Variation on *White's twelfth* move in Game V.

| *White.* | *Black.* |
|---|---|
| 3. (See Diagram 31, p. 155). | 3. Q. to K. R. fifth (ch.). (Game V.). |
| 4. K. to K. B. sq. | 4. P. to K. Kt. fourth. |
| 5. Q. Kt. to Q. B. third. | 5. K. B. to K. Kt. second. |
| 6. P. to Q. fourth. | 6. P. to Q. third. |

Black can *evade* Herr Grimm's Attack by moving here his K. Knight to King's second, as in the main game, p. 160.

7. K. Kt. to K. B. third.

White occasionally pushes on Pawn to King's fifth.

| | |
|---|---|
| | 7. Q. to K. R. fourth. |
| 8. P. to K. R. fourth. | 8. P. to K. R. third. |
| 9. P. to K. fifth. | 9. Q. P. takes K. P. |

For Black's move of Queen to K. Knight's third, see "Praxis," p. 347.

10. Q. Kt. to Q. fifth.

*Leading* to Grimm's and Petroff's Attacks. If White does not wish to adopt these, he can play at this point as follows :—

| | |
|---|---|
| [Viz.— | |
| 10. Kt. × K. P. | 10. Q. × Q. (ch.). |
| 11. Kt. × Q. | 11. B. — K. 3. |
| 12. B. × B. | 12. P. × B. |
| 13. Kt. — K. Kt. 6. | 13. R. — K. R. 2.] |

10. K. to Q. sq.

The order in which these last few moves are played is occasionally different.

11. K. to K. Kt. sq.

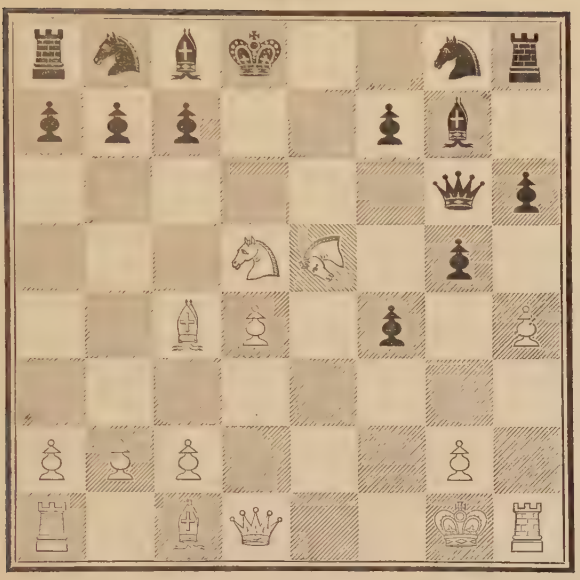
In "Praxis," this is the move stated to be *Herr Grimm's ;* but in Mr. Wormald's "Chess Openings," the next one by White.

11. Q. to K. Kt. third.

12. *K. Kt. takes K. P.*

For *Pawn* taking the Pawn instead (leading to Petroff's sacrifice), see Variation C., p. 165.

BLACK.



WHITE.

DIAGRAM No. 33.

[*Herr Grimm's Attack.*]

Position *after* White's *twelfth* move, in Game V.

12. Q. to K. B. fourth.

Considered better than capturing the Knight, as, in that event, White threatens a discovered check.

13. Q. to K. R. fifth.

Mr. Wormald suggests for White, Pawn takes Pawn.

13. Q. B. to K. third.
or 13. K. B. takes K. Kt.

But, against either move, White is generally said to obtain the advantage.

---

C.

*Petroff's Attack.*

Variation on *White's twelfth* move, in Game V. (leading to Petroff's sacrifice at move *fifteen*).

*White.* *Black.*

The first *eleven* moves, on either side, are the same as those in Grimm's Attack (Variation B., p. 164).

12. *Q. P. takes K. P.*

In Variation B., p. 164, White took this Pawn with the *Knight;* he now does so with the *Pawn.*

| | |
|---|---|
| | 12. Q. B. to Q. second. |
| 13. K. R. P. takes K. Kt. P. | 13. K. R. P. takes P. |
| 14. K. R. takes K. R. | 14. K. B. takes K. R. |
| 15. *K. Kt. takes K. Kt. P.* | |

This is Petroff's move, offering to give up the K. Knight.

BLACK.

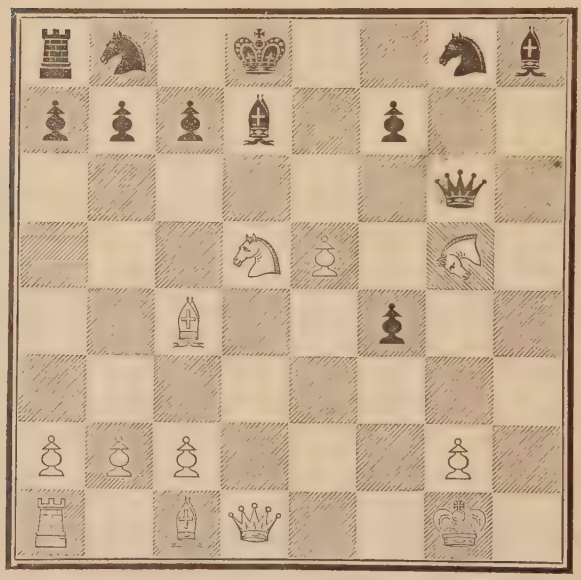


DIAGRAM No. 34.

WHITE.

[*Petroff's Attack.*]

Position *after* White's *fifteenth* move, in Game V.

15. Q. *takes* the K. Kt.

[If—
15. K. B. × P.
16. Q. Kt. × Q. B. P.
And 17. K. Kt. × *K. B. P.* (ch.).
And White is believed to have a fine attack.]

16. Q. B. takes K. B. P. 16. Q. to K. B. fourth.

Black's last move is generally held to be preferable to bringing the Queen *back* to K. Knight's third.

| | |
|---|---|
| 17. P. to K. sixth. | 17. K. B. P. takes K. P. |
| 18. Q. Kt. takes Q. B. P. | 18. Q. to Q. B. fourth (ch.). |
| 19. K. to K. R. sq. | 19. Q. takes K. B. |
| 20. Q. to Q. sixth. | 20. P. to K. fourth. |
| 21. Q. R. to Q. sq. | 21. K. P. takes Q. B. |
| 22. Q. Kt. takes Q. R. | 22. K. Kt. to K. second. |
| 23. Q. takes Q. Kt. (ch.). | |

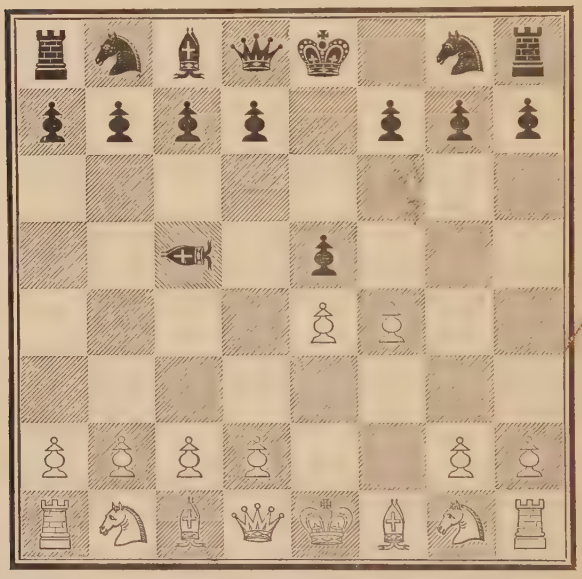
And whether Black now interpose Knight or Queen, White is supposed to have a *won* game by some, but only a *drawn* one by others. As this little treatise, however, professes to be but a *Key* to the "Openings," we will not proceed further with the *details* of the complex and beautiful Bishop's Gambit, graphically described by Major De Jaenisch, as an

"Imperishable monument of human wisdom."

## THE KING'S GAMBIT *REFUSED.*

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. *K. B. to Q. B. fourth.* |

BLACK.



WHITE.

Diagram No. 35.

[*King's Gambit Refused.* I.]

Position *after* Black's *second* move.

This is the most usual way of refusing the King's Gambit. Black, however, has several other modes—the majority of them but seldom adopted—such as Pawn to Queen's third, which confines the K. Bishop; checking with the Queen; Pawn, or Q. Knight, to Q. Bishop's third, &c. For Pawn to Queen's fourth, see A., p. 170.

| | [Suppose— |
|---|---|
| | 2. Kt. — K. B. 3. |
| 3. B. P. × K. P. | 3. Kt. × K. P. |
| 4. Kt. — K. B. 3. | 4. P. — Q. 4. |
| 5. P. — Q. 3. | 5. Kt. — Q. B. 4.] |

3. K. Kt. to K. B. third. 3. P. to Q. third.
4. P. to Q. B. third.

White sometimes plays Pawn to Q. Knight's fourth (when it appears doubtful whether Black should capture the Pawn or retire the Bishop), and also often brings out his K. Bishop, in place of the move in the text.

[(Viz.:—
4. B. — Q. B. 4. 4. Q. Kt. — Q. B. 3 (or 1).
Mr. Steinitz considers Black's last move "perfectly safe," the usual one being *King's Knight* to *King's Bishop's* third (see 1.)
5. P. — Q. B. 3. 5. Kt. — K. B. 3.
6. P. — Q. 3. } 6. Cas.
} or 6. Q. — K. 2.)
— 1. — (If—
4. K. Kt. — *K. B.* 3.
5. P. — Q. 3. 5. Kt. — Kt. 5 (or x.).
6. Q. — K. 2. 6. B. checks.
7. K. — B. sq.
And "White obtains a fine game." See "Westminster Papers," '70, '71, p. 22.)
— x. — (If—
5. *Kt.* — *Q. B.* 3.
Black sometimes Castles at move *five*.
6. P. — Q. B. 3 6. Cas.
Black sometimes retreats the K. Bishop.
7. B. — Q. Kt. 3. 7. B. — K. Kt. 5.
8. P. — K. B. 5. 8. P. — Q. 4.
Game played at the Baden Congress, 1870.)]

4. Q. B. to K. Kt. fifth.

5. K. B. to K. second.

Generally considered better than to *Q. Bishop's fourth,* or Pawn to Queen's fourth.

[(Suppose—
5. B. — B. 4 (or 1). 5. Kt. — K. B. 3.
6. P. × K. P. 6. B. × K. Kt.)
(If— — 1. —
5. *P.* — *Q.* 4. 5. P. × Q. P.
6. P. × Q. P. 6. B. × K. Kt.
7. P. × Q. B. 7. Q. — R. 5 (ch.).
8. K. — K. 2. 8. B. — Q. Kt. 3.
And opinions are divided as to whether the position of White's central Pawns sufficiently compensates him for the displacement of his King. See "Quarterly Chess Chronicle," '70, '71, p. 10.)]

5. Q. B. takes K. Kt.

6. K. B. takes Q. B. 6. Q. Kt. to Q. B. third.

[(If—
6. K. Kt. — *K. B.* 3.
7. P. — Q. 4. 7. P. × P.
8. P. × P. 8. B. — Q. Kt. 3 (or x.).
— x. — (If—
8. B. — Q. Kt. 5 (ch.).
9. K. — B. sq.)]

7. P. to Q. Kt. fourth. 7. K. B. to Q. Kt. third.
8. P. to Q. Kt. fifth. 8. Q. Kt. to K. second.
9. P. to Q. fourth. 9. K. P. takes Q. P.

Some good players take the *Bishop's* Pawn, in place of the Queen's Pawn, as in the text, which latter move is generally recommended.

A.

Variation on *Black's second* move.

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to K. fourth. |
| 2. P. to K. B. fourth. | 2. *P. to Q. fourth.* |

This mode of refusing the Gambit by a centre Gambit counter Gambit, is sometimes adopted, but does not appear to be such a favorite as bringing out the K. Bishop, as in Diagram 35.

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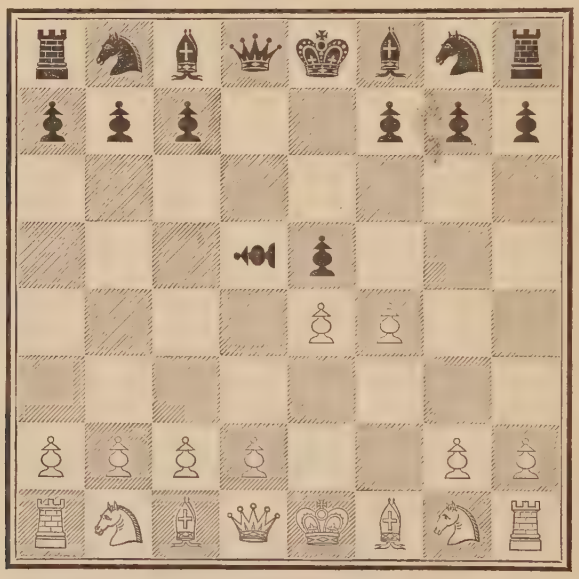


DIAGRAM No. 36.

WHITE.

[*King's Gambit Refused.* II.]

Position *after* Black's *second* move.

3. K. P. takes Q. P.

White occasionally plays K. Knight to K. Bishop's third.

3. Q. takes Q. P.

[If—

3. P. — K. 5.

4. Kt. — Q. B. 3.

White sometimes checks, plays K. Bishop to Q. Bishop's fourth, or Pawn to Queen's third or fourth, &c.

4. Kt. — K. B. 3.

5. P. — Q. 3.
White occasionally brings out Queen to King's second.
5. B. — Q. Kt. 5.
6. Q. P. × K. P. 6. Kt. × K. P.]

4. Q. Kt. to Q. B. third.

Attacking the Queen.

| | |
|---|---|
| | 4. Q. to K. third. |
| 5. K. Kt. to K. B. third. | 5. P. to K. fifth. |
| | [If— |
| | 5. P. × B. P. (disc. ch.). |
| 6. K. — B. 2. | 6. Q. — Q. Kt. 3 (ch.)] |
| 6. K. Kt. to K. fifth. | 6. K. Kt. to K. R. third. |
| 7. K. B. to Q. B. fourth. | 7. Q. to K. second. |

And the game is supposed to be even.

We have thus completed the *fourth* and last group of the *Regular Openings,* all comprised in the main "Royal Opening," i. e. where *each* party played for his *first* move *Pawn to King's fourth square.* We now proceed to give a few examples of the *three* classes of *Irregular Openings,* enumerated at page 15.

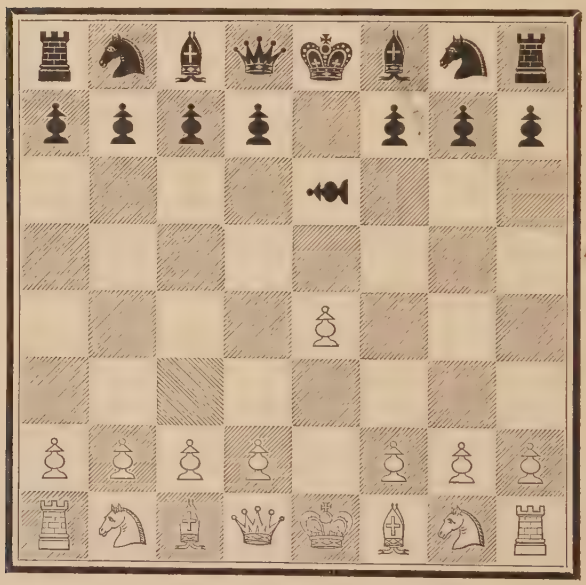
## THE FRENCH GAME,

—or, The Normal Opening—

In the Semi-Irregular Openings (Class I.).

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. *P. to K. third.* |

BLACK.



WHITE.

Diagram No. 37.

[*The French Game.*]

Position *after* Black's *first* move, which gives the name to the Opening.

We now arrive at Class I. of the "Irregular Openings," viz.: those we have called the *Semi-Irregular* (see p. 19 of Introduction). In all the previous Openings Black's first move was *the same* as White's, but he now adopts a different mode. The French Game is considered safe, avoids, on the one hand, many strong attacks, but,

on the other, has little counter attack in it. Some of its early variations are similar or akin to those in Petroff's Game, p. 39. Major De Jaenisch, in a recent article contributed to the "Chess World Magazine," '68, '69, p. 297, considers Black's first move to be "the only satisfactory defence the board presents" to Pawn to King's fourth, in which opinion, he says, he is joined by Herr Max Lange. Another able writer, however, in the same Magazine, '66, '67, p. 182, observes, in regard to this Opening, that "the precisely similar development of the forces allows the advantage of the move to be retained for a considerable time." Major De Jaenisch styles this *début* the "*Normal Opening*," reducing the Game "to an equality." He also terms it the "*Defensive-Offensive*" Game, "in contradistinction to the *close* Game, wherein the second player restricts himself to moves purely defensive, such as those of the '*Double Fianchetto*.'"

2. P. to Q. fourth.

White occasionally plays K. Knight to K. Bishop's third.

[If—
2. P — K. B. 4. 2. P. — Q. 4.
3. P. — K. 5.
White generally *takes* the Queen's Pawn.
3. P. — Q. B. 4.
4. Kt. — K. B. 3.
And we have a variation of the *Sicilian* Game.]

2. P. to Q. fourth.

Black sometimes plays Pawn to Q. Bishop's fourth, resolving the Game into a variation of the Sicilian Game. Occasionally, too, he moves Pawn to K. Knight's third, or K. Knight to King's second.

3. K. P. takes Q. P.

For Q. Knight to Q. Bishop's third, see A, p. 175. In one of the Games at the Paris Chess Congress of 1867, Herr Kolisch played here K. Bishop to Queen's third, to which Black replied by taking the King's Pawn, instead of Pawn to Q. Bishop's fourth, or Q. Knight to Q. Bishop's third.

[If—
3. P. — K. 5. 3. P. — Q. B. 4.
4. B. — Kt. 5 (ch.). 4. Kt. — Q. B. 3.
5. P. — Q. B. 3. 5. Q. — Q. Kt. 3.
6. B. × Kt. (ch.). 6. P. × B.
7. Kt. — K. B. 3. 7. P. × P.
8. P. × P. 8. B. — Q. R. 3.
9. Q. Kt. — Q. 2.
And Black is supposed to have the advantage.]

3. K. P. takes Q. P.

4. K. Kt. to K. B. third.

[(If—
4. K. B. — Q. 3 (or 1). 4. Kt. — Q. B. 3.
5. Q. B. —. K. 3. 5. Q. B. — K. 3.
6. Kt. — K. B. 3. 6. Kt. — K. B. 3.)

(If— —1.—
4. *P — Q. B.* 4. } 4. B. — Q. Kt. 5 (ch.).
} or 4. B. — K. 3.)]

4. K. Kt. to K. B. third.

And the position after *eight* moves is now identical with one in Petroff's Game in the K. Knight's Opening after *twelve*.

5. K. B. to Q. third.

[If—
5. B. — K. Kt. 5. 5. B — K. 2.
6. Kt. — Q. B. 3. 6. Cas.]

5. K. B. to Q. third.

[If—
5. P. — Q. B. 4.
6. Cas.]

6. Castles. 6. Castles.

Black sometimes plays Q. Bishop to King's third.

7. P. to Q. B. fourth.

Recommended as best by Major De Jaenisch. White could also play Pawn to K. Rook's third, or Q. Knight to Q. Bishop's third, bringing that Knight round to King's side.

[(If—
7. Q. B. — K. 3 (or 1). 7. B. — K. Kt. 5 (or x).
8. P. — Q. B. 4. 8. P. × P.
9. B. × Q. B. P. 9. P. — Q. B. 3).
(If— —1.—
7. *B. — K. Kt.* 5. 7. B. — K. Kt. 5.)
—x.— (If—
7. *B. — K.* 3.
8. P. — Q. Kt. 3. 8. Q. Kt. — Q. 2.
9. P. — Q. B. 4. 9. P. — Q. B. 3.)]

7. P. takes Q. B. P.

Major De Jaenisch recommends this in preference to Pawn to Q. Bishop's fourth.

8. B. takes Q. B. P. 8. Q. B. to K. Kt. fifth.
9. Q. B. to K. third.

Stated to be better than Pawn to K. Rook's third.

9. P. to Q. B. third.

[If—
9. Kt. — Q. B. 3.
10. Q. Kt. — Q. 2. 10. P. — K. R. 3.
11. P. — K. R. 3. 11. B. — K. R. 4.
12. R. — Q. B. sq. 12. P. — Q. R. 3.
From Game played for the Dublin Chess Challenge Cup, '68, '69, between Messrs. Barry and Rynd.]

| | |
|---|---|
| 10. Q. Kt. to Q. second. | 10. Q. Kt. to Q. second. |
| 11. Q. to Q. Kt. third. | 11. Q. to Q. Kt. third. |
| 12. Q. to Q. B. second. | 12. Q. to Q. B. second. |
| 13. Q. R. to Q. B. sq. | 13. Q. R. to Q. B. sq. |

And to quote Major De Jaenisch's article again from the "Chess World Magazine," '67, '68, p. 440, "the Black men are well posted, and have sufficient freedom of action; the only advantage possessed by White, and that an unsuccessful one, is that he occupies a little more of the field. This advantage is that of the first move, reduced to its minimum, as it properly should be in the '*Normal Opening*;'" whereas, "in the Royal Opening, Black must be satisfied with a less complete equalization of the battle."

---

A.

*Herr Paulsen's Attack.*

Variation on *White's third* move.

| *White.* | *Black.* |
|---|---|
| 1. ——— | 1. (See Diagram 37, p. 172). |
| 2. P. to Q. fourth. | 2. P. to Q. fourth. |
| 3. *Q. Kt. to Q. B. third.* | |

White's last move (in place of taking the Queen's Pawn, as in the main game), is attributed to Herr Paulsen. It has been condemned by Major De Jaenisch in a recent article in the "Chess World Magazine," '68, '69, p. 288. A short time ago there was a run on it in Club Games, but it appears to be falling into disuse. In the "Chess Players' Quarterly Chronicle," '70, '71, p. 110, it is stated that taking the Q. Pawn is better.

3. K. B. to Q. Kt. fifth.

Black now "pins" the Q. Knight, considered to be superior to advancing Pawn to Q. Bishop's third.

[If—

| | |
|---|---|
| | 3. Q. P. × K. P. |
| 4. Q. Kt. × P. | 4. Kt. — K. B. 3. |
| 5. Kt. × Kt. (ch.). | 5. Q. × Kt. |
| 6. B. — Q. 3. | 6. B. — Q. 3. |
| 7. Kt. — K. B. 3. | 7. P. — K. R. 3. |
| 8. Cas. | 8. Kt. — Q. B. 3. |
| 9. P. — Q. B. 3. | |

"Confining Black's Q. Bishop, and compelling it to occupy the Queen's second square."]

4. K. P. takes Q. P.

Now generally considered the best. White thus "abandons the idea

of shutting up the Q. Bishop." See the article by Major De Jaenisch, in the "Chess World Magazine," '68, '69, p. 290.

[(If—
4. B. — Q. 3.
5. P. × Q. P.
6. B. — Kt. 5 (ch.).
— 1. —
5. P. — K. 5.
} and not 5. B. — K. Kt. 5.)
— 2. —
5. B. × P.
6. Q. — Q. 3.
} or 6. B. — K. Kt. 5).
— x. —
6. Q. P. × Q. B. P.
7. B. — Q. 2.

4. P. — Q. B. 4 (or 1, 2).
5. Q. × Q. P. (or x.).
} 6. Kt. — Q. B. 3.
} or 6. B. — Q. 2.)
(If—
4. *Kt.* — *K. B.* 3.
(If—
4. *Q. P.* × *K. P.*
5. Kt. — K. B. 3.
(If
5. *K. P.* × *Q. P.*
6. Kt. — Q. B. 3.
7. B. × Q. B. P.)]

4. K. P. takes Q. P.

5. K. B. to Q. third.

K. Knight to K. Bishop's third recommended by some,

[Viz. :—
5. Kt. — K. B. 3.
6. K. B. — Q. 3.
7. Cas.
8. Q. Kt. — K. 2.
9. K. Kt. — K. 5.

5. Kt. — K. B. 3.
6. Kt. — Q. B. 3.
7. Cas.
8. Q. Kt. — K. 2.
9. Q. B. — K. B. 4.

Black's last move is generally recommended (in place of Q. Knight to K. Knight's third), as tending to paralyze White's attack, and to develop his own game.]

5. K. Kt. to K. B. third.

Black sometimes moves Q. Bishop to King's third.

6. K. Kt. to K. second.

[If—
6. Kt. — K. B. 3.
7. Cas.
8. P. — K. R. 3.

6. Kt. — Q. B. 3.
7. Cas.
8. P. — K. R. 3.]

6. Castles.

7. Castles.

7. P. to Q. B. third.

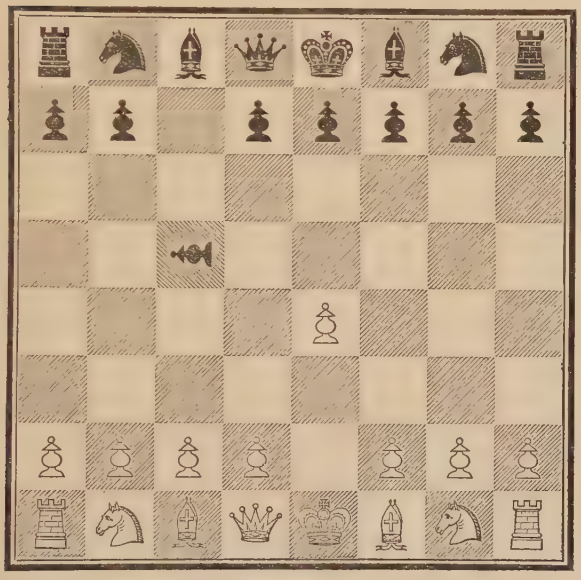
And the game is said to be even.

## THE SICILIAN GAME,

In the Semi-Irregular Openings (Class I.).

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. *P. to Q. B. fourth.* |

BLACK.



WHITE.

Diagram No. 38.

[*The Sicilian Game.*]

Position *after* Black's *first* move, which gives the name to the Opening.

Black thus adopts a *close* defence. The Opening, however, is now generally held to be inferior to the "French Game," in Diagram 37. In a letter in the "Chess World Magazine," '66, '67, p. 183, by an able English analyst, the writer observes that "the notion that the Sicilian Game wrests the move from the first player is generally abandoned." Major De Jacnisch, in the same Magazine, '68–'69, p. 434, considers the *début* as "prejudicial to the development" of Black's game; and in the "Chess Players' Magazine" for 1865, p. 357, it is stated that "the whole tendency of recent discoveries is in favour of the attacking player."

*Synopsis.*

White has a great number of answers, viz.:—

2. P. to Q. 4. . . . . See Game I.
or 2. K. Kt. to K. B. 3. . . . . „ „ II.
or 2. Q. Kt. to Q. B. 3. . . . . „ „ III.
or 2. P. to K. Kt. 3. . . . . „ „ IV.
or 2. P. to Q. B. 3, or 4, } seldom played.
or 2. P. to Q. Kt. 3, }
or 2. P. to Q. Kt. 4, . . } called the "Wing Gambit," which Black can either accept or refuse, and have a safe game.

Should White, in place of any of the foregoing, move K. Bishop to Q. Bishop's fourth, or Pawn to K. Bishop's fourth, Black replies with Pawn to King's third.

---

GAME I. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 1. ——— | 1. (See Diagram 38, p. 177). |
| 2. *P. to Q. fourth* (Game I.) | 2. Q. B. P. takes Q. P. |
| 3. K. Kt. to K. B. third. | 3. Q. Kt. to Q. B. third. |
| | [(If— |
| | 3. P. — K. 3 (or 1). |
| | 4. Kt. — Q. B. 3. |
| 4. Kt. × P. | |
| 5. B. — K. 3. | |
| or 5. K. Kt. — Q. Kt. 5.) | |
| —1.— | (If— |
| 4. B. — Q. B. 4. | 3. *P. — K.* 4. |
| | 4. Kt. — Q. B. 3)]. |
| 4. K. Kt. takes K. P. | 4. P. to K. fourth. |
| | [If— |
| | 4. P. — K. 3. |
| 5. Kt. — Q. Kt. 5. | 5. P. — Q. R. 3. |
| 6. Kt. — Q. 6 (ch.). | 6. B. × Kt.]. |
| 5. K. Kt. back to K. B. third. | |
| or 5. K. Kt. to Q. Kt. fifth. | |

---

GAME II. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 1. ——— | 1. (See Diagram 38, p. 177). |
| 2. *K. Kt. to K. B. third* (Game II.) | 2. P. to K. third. |

Some players adopt Q. Knight to Q. Bishop's third, or Pawn to K. Knight's third—the latter move stated in "Land and Water" newspaper, of 22nd April, '71, to be "the invention of Mr. Paulsen."

3. P. to Q. fourth.

Q. Knight to Q. Bishop's third preferred by some.

| | |
|---|---|
| | 3. Q. B. P. takes Q. P. |
| 4. K. Kt. takes Q. P. | 4. K. Kt. to K. B. third. |

Black's last move is known as Herr Anderssen's—attacking the King's Pawn—stated in the "Chess World Magazine," '66–'67, p. 183, to be "the best defence;" and in the same Magazine for '65–'66, p. 363, to render "White's threatened advance of his K. Knight to Q. Knight's fifth quite ineffectual."

5. K. B. to Q. third.

Some players choose Q. Knight to Q. Bishop's third—either move defending the King's Pawn.

| | |
|---|---|
| | 5. Q. Kt. to Q. B. third. |
| 6. Q. B. to K. third. | 6. P. to Q. fourth. |
| 7. K. P. takes Q. P. | 7. K. P. takes Q. P. |
| 8. Castles. | 8. K. B. to Q. third. |

And White, it is thought, will be able to secure "a more rapid development of his forces."

---

GAME III. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 1. ——— | 1. (See Diagram 38, p. 177). |
| 2. *Q. Kt. to Q. B. third* (Game III.) | 2. P. to K. third. |

[(If—
2. Kt. — Q. B. 3.

| | |
|---|---|
| 3. P. — K. Kt. 3 (or x.). | 3. P. — K. Kt. 3 (or y.). |
| 4. B. — Kt. 2. | 4. B. — Kt. 2. |
| 5. Kt. — K. 2. | 5. P. — K. 3. |
| 6. P. — Q. 3. | 6. Kt. — K. 2. |

—x.—

(If—

| | |
|---|---|
| 3. *B.* — *Q. B.* 4. | 3. P. — K. 3. |
| 4. P. — Q. 3. | 4. B. — Q. 3. |
| 5. P. — K. B. 4. | 5. B. — Q. Kt. sq.). |

—y.—

(If—
3. *P.* — K. 4.

And Black has gained time by *at once* playing Pawn to King's *fourth* on his *third* move, to restrain White's K. Bishop.)]

| | |
|---|---|
| 3. P. to K. Kt. third. | 3. P. to Q. third. |
| 4. K. B. to K. Kt. second, | 4. P. to K. fourth. |

GAME IV. IN SYNOPSIS.

| *White.* | *Black.* |
|---|---|
| 1. ——— | 1. (See Diagram 38, p. 177). |
| 2. *P. to K. Kt. third* (Game IV.) | |

Herr Steinitz adopted this line of attack in his match a few years ago with Professor Anderssen.

| | |
|---|---|
| | 2. Q. Kt. to Q. B third. |
| 3. K. B. to K. Kt. second. | 3. P. to K. fourth. |

Black, by his last move, restrains the action of White's hostile K. Bishop.

| | |
|---|---|
| 4. K. Kt. to K. second. | 4. K. Kt. to K. B third. |
| | [If— 4. P. — Q. 3. 5. Kt. — K. B. 3. 6. Q. — Q. B. 2.] |
| 5. Cas. 6. P. — Q. B. 3. | |
| 5. Q. Kt. to Q. B. third. | 5. P. to Q. third. |
| 6. Castles. | 6. K. B. to K. second. |

## THE CENTRE COUNTER GAMBIT,

In the Semi-Irregular Openings (Class I.).

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. *P. to Q. fourth.* |

Black's first move is seldom played.

BLACK.

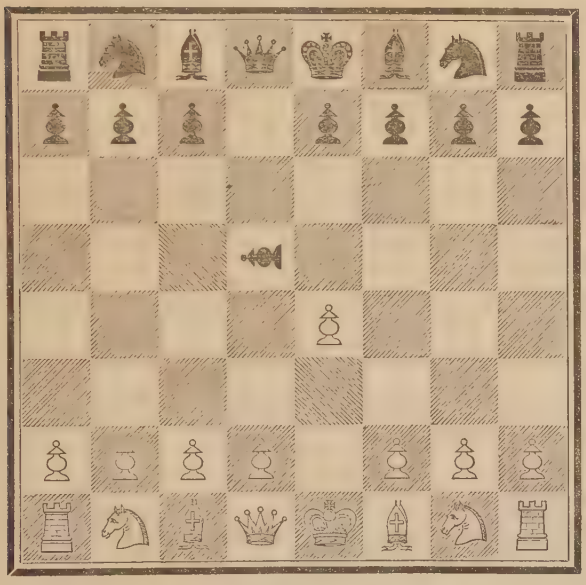


Diagram No. 39.

WHITE.

[*The Centre Counter Gambit.*]

Position *after* Black's *first* move, which gives the name to the Opening.

| | |
|---|---|
| 2. K. P. takes Q. P. | 2. Q. takes Q. P. |
| | [If— 2. Kt. — K. B. 3. |
| 3. P. — Q. 4.] | |
| 3. Q. Kt. to Q. B. third. | 3. Q. home, or to Q. R. fourth. |
| 4. P. to Q. fourth. | |

## THE SINGLE FIANCHETTO GAME,

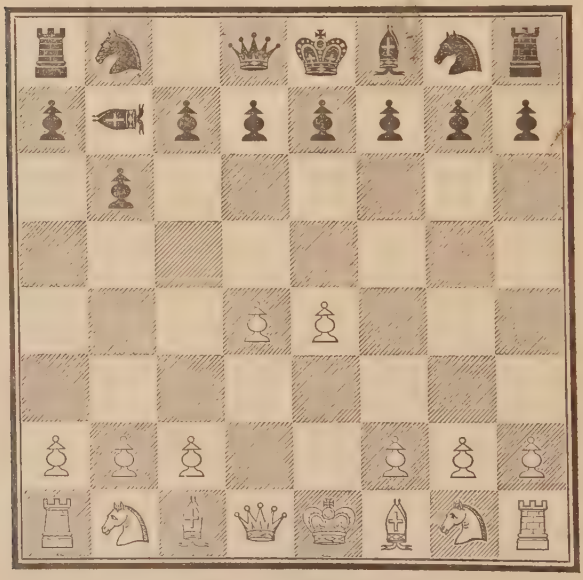
In the Semi-Irregular Openings (Class I.).

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to Q. Kt. third. |
| 2. P. to Q. fourth. | |

White sometimes plays Pawn to K. Knight's third, K. Knight to K. Bishop's third, or Pawn to K. Bishop's fourth; but the move in the text is more usual.

2. *Q. B. to Q. Kt. second.*

BLACK.



WHITE.

DIAGRAM No. 40.

[*The Single Fianchetto Game.*]

Position *after* Black's *second* move, which gives the name to the Opening.

Black's last move is one of the *close* defences, allowing White to occupy the centre of the board with his Pawns.

It is also called the "Fianchetto di Donna," or *flank* Opening on the *Queen's* side of the board. For the *Double Fianchetto*, see A.

White occasionally opens the game with the Fianchetto; but it is deemed of too defensive a character *for the first player* to adopt.

3. K. B. to Q. third.

White occasionally advances the Pawn to Queen's fifth.

3. P. to K. third.

Black's third and second moves are sometimes transposed.

[If—
3. P. — K. B. 4.
4. P. × K. B. P. 4. B. × K. Kt. P.
5. Q. — K. R. 5 (ch.). 5. P. — Kt. 3.
6. P. × P. 6. Kt. — K. B. 3.
And White mates in two moves. See "Irish Sportsman and Farmer" of 17th Dec., '70.]

4. Q. Kt. to Q. B. third.

White sometimes plays K. Knight to K. second, P. to K. Bishop's fourth, or Q. Bishop to King's third.

[If—
4. Kt. — K. B. 3. 4. P. — Q. B. 4.
5. P. — Q. B. 3. 5. P. × P.
6. P. × P. } 6. Kt. — K. B. 3.
} or 6. B. — Kt. 5 (ch.).
See games played for the Dublin and London Chess Challenge Cups.]

4. K. Kt. to K. B. third.

Black sometimes plays Pawn to K. Knight's third, leading to the *Double Fianchetto.*

5. K. Kt. to K. second. 5. P. to Q. B. fourth.
6. Q. B. to K. third.

And the game appears even.

---

A.

*The Double Fianchetto.*

| *White.* | *Black.* |
|---|---|
| 1. P. to K. fourth. | 1. P. to *K. Kt.* third. |
| 2. P. to Q. fourth. | 2. K. B. to K. Kt. second. |

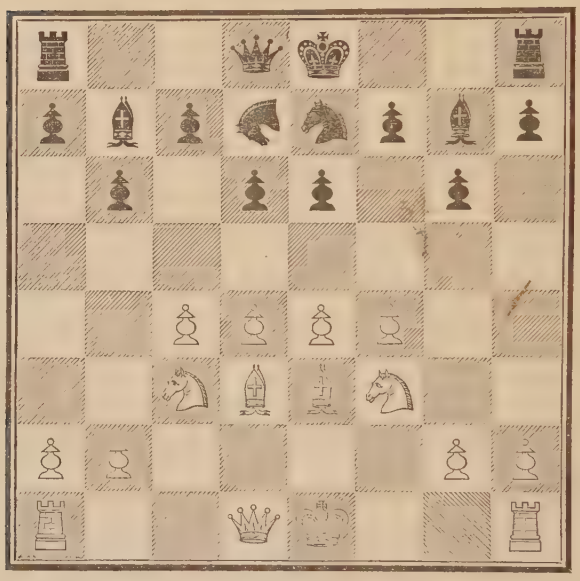
Black now plays the "Fianchetto di Re," or *flank* Opening on the *King's* side of the board.

| | |
|---|---|
| 3. P. to K. B. fourth. | 3. P. to Q. Kt. third. |
| 4. P. to Q. B. fourth. | 4. Q. B. to Q. Kt. second. |

Black has now adopted the *Double Fianchetto*, or two *flank* developments, in succession.

| | |
|---|---|
| 5. K. Kt. to K. B. third. | 5. P. to K. third. |
| 6. Q. Kt. to Q. B. third. | 6. P. to Q. third. |
| 7. K. B. to Q. third. | 7. K. Kt. to K. second. |
| 8. Q. B. to K. third. | 8. Q. Kt. to Q. second. |

BLACK.



WHITE.

DIAGRAM No. 41.

[*The Double Fianchetto.*]

Position *after* Black's *eighth* move.

We have printed the position, as shown in the foregoing Diagram, No. 41, from the opening moves of the "Double Fianchetto," given by Major De Jaenisch in the "Chess World Magazine," '67–'68, p. 441, who observes that the second player has restricted himself "to moves purely defensive," and that "we find White's forces in order of battle, four lines deep, and admirably disposed for action; while those of Black, instead of boldly opposing the enemy on the plain field, as in the normal *open* game, are shut up, so to speak, in an entrenched camp, with much less freedom of movement than is desirable, or even necessary." The foregoing position, delineated in Diagram No. 41, is styled by Major De Jaenisch as "an exaggerated form" of the *Double Fianchetto;* but

he also states that "it forcibly exemplifies the fundamental vice," and observes that "the *Queen's* Bishop is generally very well posted when at her Knight's second square, since it acts from thence on the adverse Royal Wing;" but that "the case is widely different with the *King's* Bishop in an analogous position, as at K. Knight's second, where he is useful only exceptionally, as in the defence of the King's Gambit, for example." The position shown in Diagram No. 41 is one of the most extraordinary in the whole range of the Chess Openings, and is occasionally met with—if not *exactly*, yet *nearly* so—in practice over the board.

## THE QUEEN'S GAMBIT,

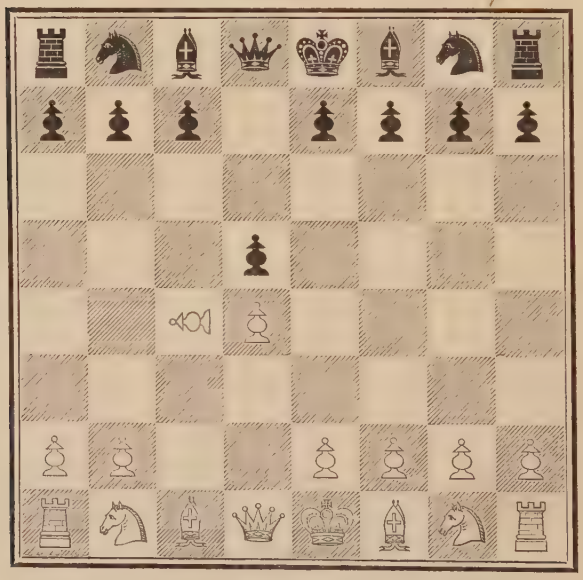
In the Double Irregular Openings (Class II.).

| *White.* | *Black.* |
|---|---|
| 1. P. to Q. fourth. | 1. P. to Q. fourth. |

We have now arrived at Class II. of the "Irregular Openings," viz., the *Double Irregular*, i. e. *neither* party playing Pawn to *King's fourth*. See p. 19 of Introduction. Should Black play instead Pawn to Q. Bishop's fourth, we would have *Ben Oni's Counter Gambit*, not often met with. He might also play Pawn to K. Bishop's fourth. We give the Queen's Gambit as an example in this class (No. 2) of Irregular Openings, there being several others in this section, not, however, often adopted.

2. *P. to Q. B. fourth.*

BLACK.



WHITE.

DIAGRAM No. 42.

[*The Queen's Gambit.*]

Position *after* White's *second* move, which gives the name to the Opening.

This Gambit is not played so frequently as formerly.

2. Q. P. takes Q. B. P.

Black now *accepts* the Gambit, which he can do without immediate danger; but his doing so is supposed to strengthen White's centre. It leads to a more open and counter attacking game than *the refusal*, for which latter see A., generally considered to be his better course.

3. P. to K. third.

[If—
3. P. — K. 4. 3. P. — K. B. 4.
And we have Schwartz's variation.]

3. P. to K. fourth.

Should Black, in place of the move in the text, proceed to *defend the Gambit Pawn*, he obtains a lost position.

[(Viz.—
3. P. — Q. Kt. 4.
4. P. — Q. R. 4. 4. Q. B. — Q. 2 (or x.).
5. P. × Kt. P. 5. Q. B. × P.
6. P. — Q. Kt. 3. 6. Q. — Q. 4.
7. Kt. P. × P. 7. Q. B. × P.
8. Q. — Q. R. 4 (ch.).
And White wins a piece).
— x. — (If—
4. *P. — Q. B. 3.*
5. P. × Q. Kt. P. 5. P. × P.
6. Q. — K. B. 3.
And White also wins a piece.)]

| | |
|---|---|
| 4. K. B. takes Q. B. P. | 4. K. P. takes Q. P. |
| 5. K. P. takes Q. P. | 5. K. B. to Q. third. |
| 6. K. Kt. to K. B. third. | 6. K. Kt. to K. B. third. |
| 7. Castles. | 7. Castles. |

And the game is considered even.

---

## A.

### *Queen's Gambit Refused.*

Variation on *Black's second* move.

| *White.* | *Black.* |
|---|---|
| 2. (See Diagram 42, p. 186). | 2. *P. to K. third.* |

Black thus *refuses* the Gambit. He could also do so by Pawn to Q. Bishop's third or fourth, but the move in the text is the most usual.

3. Q. Kt. to Q. B. third.

[If—
3. P. — K. 3.
4. Kt. — K. B. 3.
5. B. — Q. 3.

3. Kt. — K. B. 3.
4. K. B. — K. 2.
5. Cas.]

3. P. to Q. B. fourth.

[(If—
3. Kt. — K. B. 3.
4. P. — Q. B. 4.
5. Kt. — Q. B. 3.
6. P. — Q. R. 3.
7. P. × Q. B. P. (or y.).

4. P. — K. 3 (or x.).
5. Kt. — K. B. 3.
6. P. — Q. R. 3.
7. B. × P.)

(If— — x. —
4. *Q. B. to K. B.* 4.

Herr Harrwitz's favorite move, considered by Messrs. Morphy and Lowenthal to be "the most forcible one that can be selected;" so strong, that Mr. Morphy used to play Pawn to K. Bishop's fourth on his *first* move, as second player.

4. P. — Q. R. 3.
5. P. — K. 3.
6. Kt. — K. B. 3.

5. P. — Q. B. 4.
6. Kt. — Q. B. 3).

(If— — y. —
7. *P. — Q. Kt.* 3.
8. B. — Q. Kt. 2.
9. Q. B. P. × P.

7. P. — Q. Kt. 3.
8. B. — Q. Kt. 2.
9. K. B. × P.)]

4. P. to K. third.
5. K. Kt. to K. B. third.
6. P. to Q. R. third.
7. P. to Q. Kt. third.
8. Q. B. to Q. Kt. second.

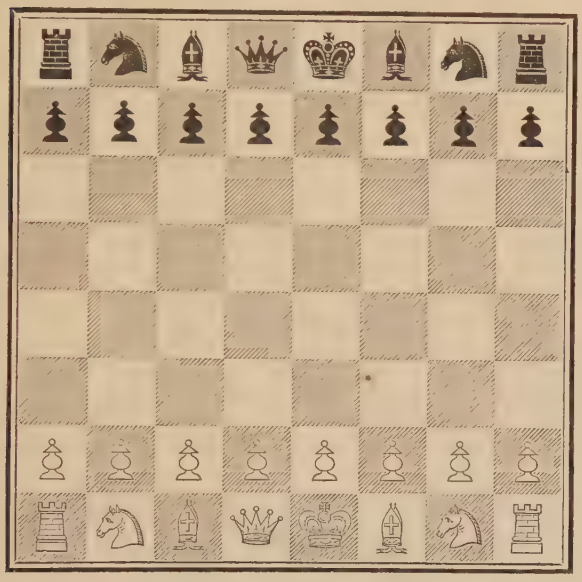
4. K. Kt. to K. B. third.
5. Q. Kt. to Q. B. third.
6. P. to Q. R. third.
7. P. to Q. Kt. third.
8. Q. B. to Q. Kt. second.

And the positions appear to be equal.

## MISCELLANEOUS IRREGULAR OPENINGS (Class III.).

BLACK.

DIAGRAM No. 43.



WHITE.

Position of the forces, *neither* party having yet moved.

We now have reached the last division (No. 3) of the "Irregular Openings," viz., the *Miscellaneous Irregular*, i. e. where the first player does *not* move Pawn to King's fourth, but the second does so (see p. 19 of Introduction).

We give one or two Examples, merely to illustrate this section. See p. 23 of Introduction for the reasons why the first player does not generally adopt an Opening of this class. The following observations by Major De Jaenisch, from the "Chess World Magazine," '68–'69, pp. 288, 289, will also serve to illustrate the principle upon which it is more advisable for the first player to adopt *Pawn to King's fourth* as his *first* step in the game, viz., "There is, in Chess, a fundamental law arising from the nature of the game; it is that the advantage of the first move permits to him who has it the liberty of taking various routes. The same deviations are not on this account more commendable; they sometimes *lose the advantage*

*of the move;* they sometimes give to the first player an *inferiority in position:* . . . changing the character of the game by *reducing the attack* to a defence; . . . adopting moves of a very bad style; opposed to proper principles; and coming within the 'category of Irregularities.'" Some first-class players, however, *occasionally* open their game—even *when having the first move*—in some of these irregular modes; but, by doing so, they lessen their advantage of the move, and afford the second player a chance of wresting the attack at an earlier period of the game.

---

EXAMPLE I.

(See Diagram 43, p. 189.)

"Fianchetto" by *first* player.

| *White.* | *Black.* |
|---|---|
| 1. P. to Q. Kt. third. | 1. P. to K. fourth. |
| 2. Q. B. to Q. Kt. second. | 2. Q. Kt. to Q. B. third. |
| 3. P. to K. third. | 3. P. to Q. fourth. |
| 4. K. B. to Q. Kt. fifth. | 4. K. B. to Q. third. |
| 5. P. to K. B. fourth. | |

[If—

| | |
|---|---|
| 5. P. — Q. B. 4. | 5. P. × P. |
| 6. P. × P. | 6. B. — Q. 2. |
| 7. Kt. — K. B. 3. | 7. Q. — K. 2. |
| 8. Cas. | 8. Kt. — K. B. 3.] |

5. Q. to K. second.

Defending Pawn, and threatening to win one.

6. Q. to K. second.
or 6. K. Kt. to K. B. third.

The above moves are from a match played between two fine players. See "Quarterly Chess Chronicle" (York), '70–'71, pp. 245, 247.

---

EXAMPLE II.

(See Diagram 43, p. 189.)

*Queen's Rook's Pawn's Attack.*

| *White.* | *Black.* |
|---|---|
| Herr Anderssen. | Mr. Morphy. |
| 1. P. to Q. R. third. | 1. P. to K. fourth. |
| 2. P. to Q. B. fourth. | 2. K. Kt. to K. B. third. |
| 3. Q. Kt. to Q. B. third. | 3. P. to Q. fourth. |
| 4. Q. B. P. takes Q. P. | 4. K. Kt. takes Q. P. |
| 5. P. to K. third. | 5. Q. B. to K. third. |
| 6. K. Kt. to K. B. third. | 6. K. B. to Q. third. |
| 7. K. B. to K. second. | 7. Castles. |

I.

# ALPHABETICAL INDEX TO THE OPENINGS.

[See also Index No. 2 for General *Tabulated* List.]

THE *alphabetical* arrangement of the Openings *in detail*, as in the following list, is, we believe, a novelty, and will be found to facilitate the finding out of any particular *début*, or named sub-variation of note, as also to fix the *locale* and character of such better in the memory :—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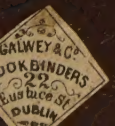
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